CHESS PROBLEMS

BY DR IAN SHANAHAN
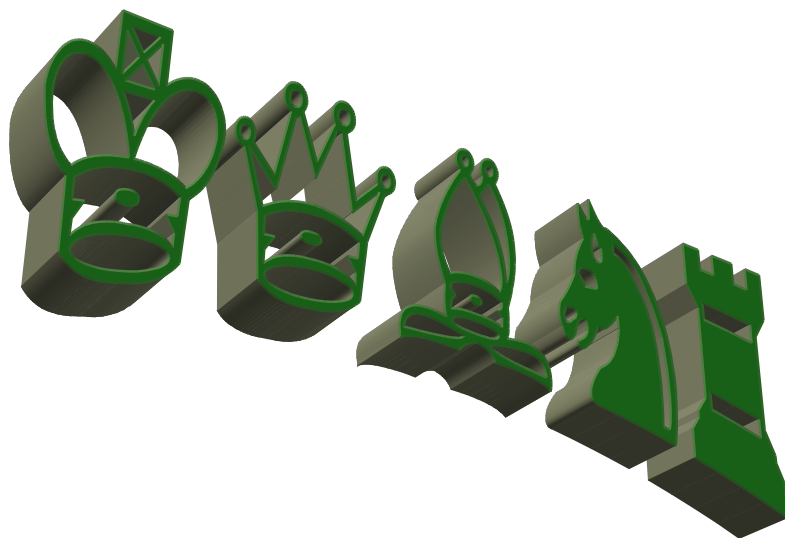
CHESS PROBLEMS
by Dr Ian Shanahan

INTRODUCTION

I was taught chess by my older brother Chris in 1972 or 1973, and soon began to solve on a weekly basis the "White to play and mate in two" chess problems then republished within Sydney's Sunday newspaper, **The Sun-Herald**. The chess column therein was the crucible for firing enthusiasm in chess problems not only for me, but for Peter Wong and Geoff Foster as well; all three names regularly appeared among the weekly lists of prize-winning solvers. However, I did not start composing problems myself until 1977 (having acquired Brian Harley's book **Mate in Two Moves** and Kenneth S. Howard's various textbooks devoted to chess problems); apart from this – and the situation was exactly the same for Wong and Foster – I had no expert 'problem mentor' to guide my early compositional attempts. My first original problem was published in 1979, the year after I joined the British Chess Problem Society on the recommendation of Bob Meadley (then editor of the Problem Corner in **Chess in Australia**), whose magazine **The Problemist** thus became, and still remains, my primary guide in the problem art and my main compositional outlet. I also edited the "Problem Billabong" column in **Australian Chess** (later known as **Australasian Chess**) from 2003 to 2007.

My favourite problem genres are the orthodox two-mover and series-movers (the latter often combined with other unorthodox [or 'Fairy'] elements), although nowadays I focus mainly upon the latter.
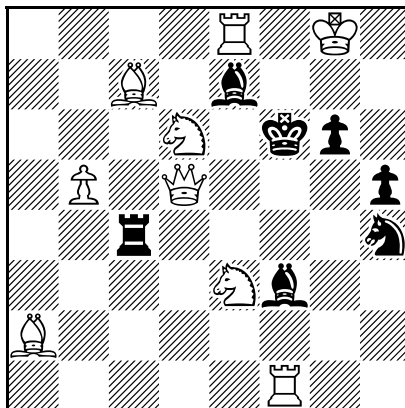
Dr Ian Shanahan, 13 April 2017.

Chess Problems
by Dr Ian Shanahan

Two-movers (#2)

1 Ian Shanahan: **The Problemist**, September 1979, {C6260}. **C+**

≠2   *   (9+7)

Set: 1...♗×d6 2.♖e6≠.   *Key*: **1.♕c6!** (>2.♘e4)
                                    1...♚g5 2.♘f7≠.
   1...♚e5 2.♘f5≠.
                                    1...♚e6, ♖×c6 2.♘e4≠.
                                    1...♗×d6 2.♗d8≠.

• My FIRST PUBLISHED PROBLEM, in the time-honoured **Good Companions** style! A lovely **sacrificial flight-giving battery-forming key** proffers three flights to the ♚ and leads to intricate **line-play**, **battery-openings**, **pin-mates** and one **changed mate**. However, the unprovided-for 1...♟g5 does telegraph the key somewhat; and ♗b5 is a **plug** that stops a **dual** after 1...♚e5.

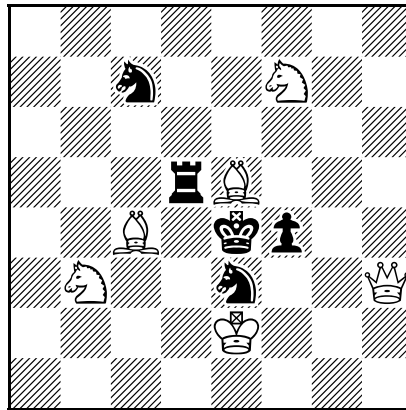**2** Ian Shanahan (after K. Arnstam): **Chess in Australia**, April 1981. **C+**
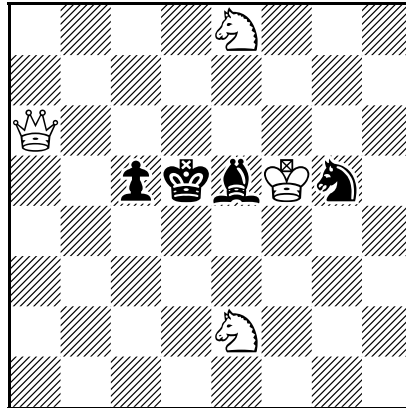
≠2   *   (4+4)

Set: 1...♗~(a1) 2.♘c7≠.   *Key*: **1.♕a4!** (−)
    1...♗~(h2) 2.♘f6≠.   1...♗~(a1) 2.♘f4≠.
    1...♞~ 2.♕(×)e6≠.   1...♗~(h2) 2.♘c3≠.
    1...♟c4 2.♕b5≠.   1...♞~ 2.♕(×)e4≠.
                        1...♟c4 2.♕b5≠.

• An symmetrical **Meredith Mutate** with three **Changed Mates** (**Pendulum Changes**), the driving mechanism of which is the **Focal Theme**. Rather hackneyed, but acceptable from a novice.

≠2   *   (6+5)

Set: 1...♖~d 2.♘c5≠.   *Key*: **1.♗d4!** (>2.♗d3)
     1...♖~5 2.♘d2≠.   1...♖~d 2.♘g5≠.
     1...♖xe5!? 2.♘d6≠.   1...♖~5 2.♘d6≠.
     1...♖d2+!? 2.♘xd2≠.   1...♖xd4!? 2.♘c5≠.
     1...♘xc4 2.♕h7≠.   1...♘xc4 2.♕d3≠.
     1...♘f5!? 2.♕f3≠.   1...♟f3+ 2.♕xf3≠.
     1...♟f3+ 2.♕xf3≠.

• A sweet **Meredith** exhibiting three **Changed Mates** (**Pendulum Changes**) and **Mate Transferences**, the driving mechanism of which is the **Focal Theme** accompanied by **Secondary Black Corrections**. ♞c7 is necessary to prevent the cook 1.♘g5+! ♚xe5 2.♕e6≠; a ♟d7 would suffice in this regard, but unsatisfactorily occludes the d-file after the key.
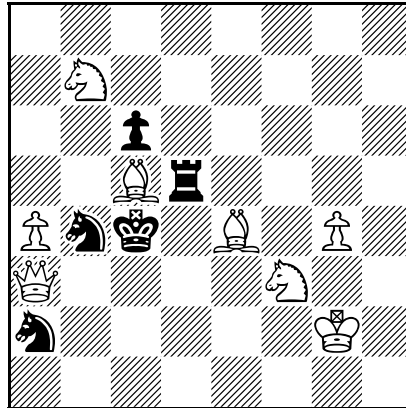
≠2   *√   (8+5)

*Set*: 1...♜~d 2.♘e5≠.   *Try*: 1.♚g3? (−)   *Key*: **1.♗d4!** (−)
     1...♜~5 2.♘d2≠.   1...♜d3!   1...♜~d, ♟c5 2.♘a5≠.
     1...♜×c5!? 2.♘d6≠.   1...♜~5 2.♘d6≠.
     1...♜d2+!? 2.♘×d2≠.   1...♜×d4!? 2.♘e5≠.
     1...a♞~ 2.♛×b5≠.   1...a♞~ 2.♛(×)c3≠.
     1...b♞~ 2.♘a5≠.   1...b♞~ 2.♛(×)d3≠.

• An economical **Mutate** exhibiting four **Changed Mates** (**Pendulum Changes**) and **Mate Transferences**, the driving mechanism of which is the **Focal Theme** accompanied by **Secondary Black Corrections**; a reinterpretation of my 1st Honourable Mention, **2nd B.C.P.S. Under-21 International Tourney** award-winner, **3**.

**5** Ian Shanahan: **Chess in Australia**, September 1987, {No.34**v**}. **C+**

≠2   (8+4)
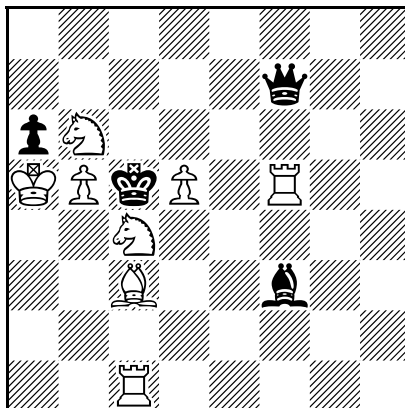
Key: **1.♘d6!** (>2.♗e5)
    1...♛×d5 2.♘b7≠.
    1...♝×d5 2.♘e4≠.
    1...♚×d6 2.♗b4≠.

• **Schiffmann 1 Defence** ×2, with a fine **sacrificial flight-giving key**, in **Meredith**. ♗f3 – it was originally sited on h1, mistakenly – stops a cook by 1.♖d1!, but now generates three unwanted "Black duals" after its moves to the d- and e-files.

6 Ian Shanahan: **Chess in Australia**, May 1988, {No.58}. **C+**
~ In Memory of Brian Tomson: "Hanged Man" ~

≠2   (7+8)
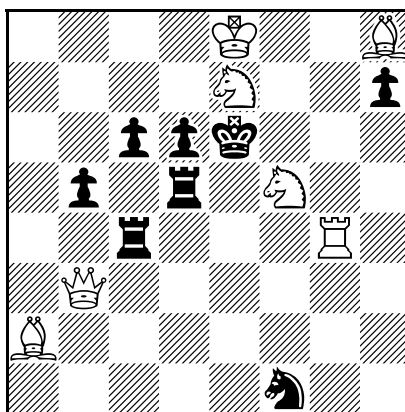
Key: **1.♕h3!** (>2.♕h6)
　　　1...♜×f5 2.♖e4≠.
　　　1...♜×g4 2.♘d4≠.
　　　1...♟h5 2.♖g6≠.

• *Half-pin* plus *half-battery*: first the ♕ then each ♜ swings through 90° from one diagonal to the other, as if on a gibbet, both ♜s ending up being pinned – "hanged" – by the half-battery (which is established by the key) and by the half-pin – an idea known as the ***Hagemann Theme****. This two-mover was inspired by the late Brian Tomson's excellent idea for a theme tourney, in which each entrant would somehow connote one of the Major Arcana cards from the Tarot. Sadly, this theme tourney never eventuated.

* According to the *Encyclopedia of Chess Problems: Themes and Terms*, by Milan Velimirović and Kari Valtonen (Chess Informant, Belgrade, 2012), p.197: "**HAGEMANN THEME**: In two thematic variations[,] one of the halfpinned black pieces captures a piece from [the] white *half-battery*. Then the remaining half-battery piece mates utilizing [the] pins of both black pieces".

7 Ian Shanahan: **Chess in Australia**, July 1988, {No.62}. **C+**
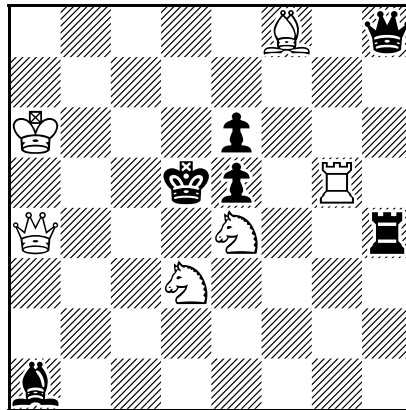

≠2   *√   (6+6)

Set: 1...♖~h 2.♘f4≠.   *Try*: 1.♔b5? (>2.♕c4)   *Key*: **1.♘xe5!** (>2.♕c4)
                          1...♗d4 2.♕a8≠.   1...♕xe5 2.♘f6≠.
                          1...♖xe4!   1...♗xe5 2.♘c3≠.
                                                   1...♗d4 2.♕c6≠.
                                                   1...♖xe4 2.♕d7≠.

● A **self-pinning sacrificial key** is followed by two **Black self-pins through capture** – leading to (symmetrical) **pin-mates** – along with two **self-blocks** in **Meredith**. This two-mover is a significantly improved version of the very first chess problem that I ever composed (aged 14, in 1977):

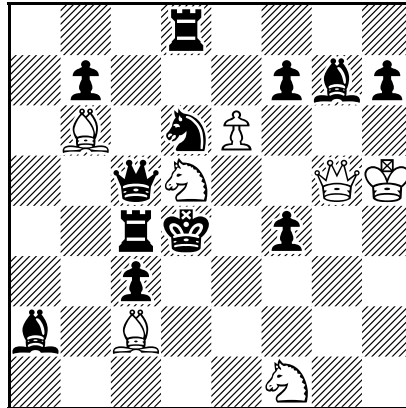**7A** Ian Shanahan (aged 14): **FIRST COMPOSITION** (1977, unpublished) **C+**
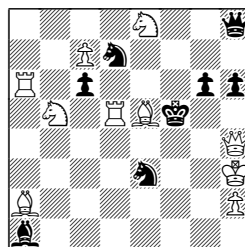
≠2   √   (10+8)

Try: 1.♗d6+? 1...♟xd5!

Key: **1.♗g3+!** 1...♕e5/♗e5/♘xd5/♘e5/♟xd5/♔e6 2.♘g7/♘d4/♕g4/♗c8♕/♕f4 (set)/♖e5≠. At the too-high price of a **checking try** and **-key**, we have **Holzhausen interferences** in a two-mover! It was sent to **The Problemist** with great youthful enthusiasm, but was rightly – yet very sympathetically – rejected by Barry Barnes.

≠2 √ (7+12)

Try: 1.♞×f4? (>2.♕d5, ♞e2)
1...♞f5!

Key: **1.♞c7!** (>2.♕d5)
1...♟×e6 ♠ 2.♞×e6≠.
1...c♜~ ♠ 2.♕×c5≠.
1...♞~ ♠ 2.♞(×)b5≠.
1...♞f5!? ♣ 2.♕×f4≠.
1...♟f5 ♣ 2.♕×g7≠.
1...♝e5 ♣♥ 2.♕g1≠.

♠ = *Unguard*;
♣ = *Unpin of White*;
♥ = *Self-block*.

• *Theme Progression*: three *unguards* linked to three *unpins* of the ♕ via *Secondary Black Correction*! (Notice the *self-block* within the final variation.)

≠2   √√√   (5+2)
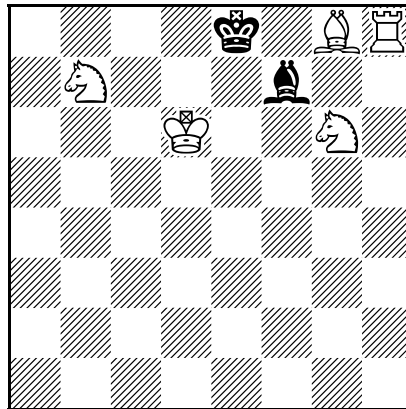
Try: 1.♘e5? (>2.♗×f7)
    1...♗×g8 2.♖×g8≠.
    1...♚f8!

Try: 1.♖h7? (>2.♗×f7)
    1...♗×g8, ♗~ 2.♖e7≠.
    1...♗×g6!

Try: 1.♔c7? (>2.♘d6)
    1...♗×g8 2.♘d6≠.
    1...♗×g6!

    Key: **1.♘d8!** (>2.♗×f7)
    1...♗×g6 2.♗f7[**A**], ♗e6[**B**], ♗d5[**C**], ♗c4[**D**], ♗b3[**E**], ♗a2[**F**], ♗h7[**G**]≠.
    1...♗a2 2.♗f7[**A**], ♗e6[**B**], ♗d5[**C**], ♗c4[**D**], ♗b3[**E**], ♗×a2[**F**]≠.
    1...♗b3 2.♗f7[**A**], ♗e6[**B**], ♗d5[**C**], ♗c4[**D**], ♗×b3[**E**]≠.
    1...♗c4 2.♗f7[**A**], ♗e6[**B**], ♗d5[**C**], ♗×c4[**D**]≠.
    1...♗d5 2.♗f7[**A**], ♗e6[**B**], ♗×d5[**C**]≠.
    1...♗e6 2.♗f7[**A**], ♗×e6[**B**]≠.
    1...♚×d8 2.♗×f7[**A**]≠.
    1...♗×g8 2.♖×g8≠.

THEMATIC CONTENT

Total Secondary Progressive Separation [p.s.] of seven moves (one of them being the **primary threat**, unfortunately) forced by the ♗, leading to an **elimination mate**, in **miniature**; **changed mates** after 1...♗×g8 across three phases.
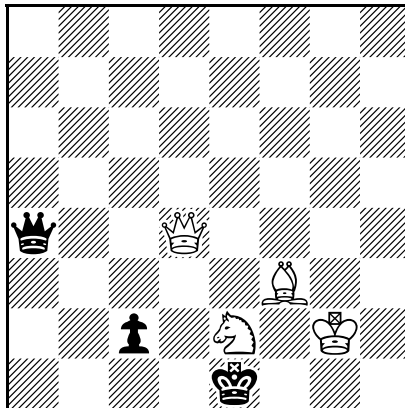
≠2   (4+3)

Key: **1.♕e3!** (>2.♘~, ♕c1)
    1...♛g4+ 2.♘g3≠.
    1...♛f4 2.♘xf4≠.
    1...♛e4, ♛e8 (etc.) 2.♕c1≠.
    1...♛d4, ♛a7 2.♘(x)d4≠.
    1...♛a3, ♛b3 2.♘c3≠.
    1...♟c1♛, ♟c1♞ 2.♘xc1≠.

• **Partial Primary Fleck Theme** involving six threats – with a **flight-giving key**, **shutoffs**, a **cross-check** and **line-play** in **miniature**; it is regrettable that the threat 2.♘g1 is never forced as a mate and that there are many "Black duals" by the ♛.

11 Ian Shanahan: 4th Honourable Mention, **The Problemist**, 1993–I. **C+**
[**The Problemist**, March 1993, {C8331}.] FIDE Album 1992–1994
~ To Robert Lincoln ~
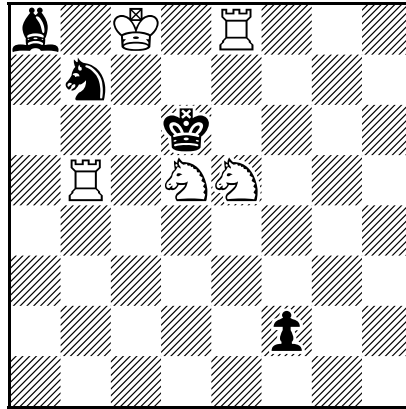
≠2   √√√   (5+4)

Try: 1.♘f6? (>2.♘e4, ♖d5[**C**])
    1...♞c5[**a**], ♞d8[**b**], ♞a5[**c**]!

Try: 1.♘f4? (>2.♖d5[**C**], ♖e6)
    1...♞c5[**a**], ♞d8[**b**]!

Try: 1.♘e3? (>2.♘f5[**A**], 3.♘c4[**B**], ♖d5[**C**])
    1...♟f1♞ 2.♘f5[**A**], 3.♘c4[**B**], ♖d5[**C**]≠.
    1...♞d8 2.♘f5[**A**], 3.♘c4[**B**]≠.
    1...♟f1♗ 2.♘f5[**A**], ♖d5[**C**]≠.
    1...♟f1♖ 2.3♘c4[**B**], ♖d5[**C**]≠.
    1...♞a5 2.♘f5[**A**]≠.
    1...♟f1♕ 2.♖d5[**C**]≠.
    1...♞c5[**a**]! (2.3♘c4[**B**], ♖b6?)

Key: **1.♘b4!** (>2.♖d5[**C**], ♘f7[**D**], [e]♘c4[**E**])
    1...♟f1♞ 2.♖d5[**C**], ♘f7[**D**], [e]♘c4[**E**]≠.
    1...♟f1♗ 2.♖d5[**C**], ♘f7[**D**]≠.
    1...♟f1♖ 2.♖d5[**C**], [e]♘c4[**E**]≠.
    1...♞c5 2.♘f7[**D**], [e]♘c4[**E**] (♖b6?)≠.
    1...♟f1♕ 2.♖d5[**C**]≠.
   1...♞a5 2.♘f7[**D**]≠.
    1...♞d8 2.[e]♘c4[**E**]≠.

THEMATIC CONTENT

Total Primary Combinative Separation of three (primary) threats in the main virtual phase – albeit paraded incompletely ('imperfectly'), since 2.**B**≠ is never forced (this is a great pity) – which evolves into complete ('perfect') **Total Primary Combinative Separation** of three threats after the key, entailing numerous **changed mates** relative to the try play (i.e., '**Changed Primary Combinative Separation**', in **Meredith**!); **Progressive Separation of Refutations** (to three tries – also known as the **Savournin Theme**); **Black Allumwandlung** [AUW] ×2 (the thematic moves are coloured); **Total dual-avoidance** (2.♖b6≠?).

CONSTRUCTIONAL NOTES

The **progressive separation of refutations** (**Savournin Theme**) is utterly serendipitous and incidental – alas, accompanied by some extraneous tries by the ♘d5 [not listed above] that blur its pattern; but the 'authentic' try 1.♘e3? is a genuinely valuable windfall! The then two-move sub-editor of **The Problemist**, IM Barry Barnes, described this nine-man gem within his editorial comments as "almost a miracle". Indeed, it was even selected for the 1992–1994 FIDE Album!

12 Ian Shanahan: Commendation, **The Problemist**, 1993–II. **C+**
[**The Problemist**, July 1993, {C8416}.]
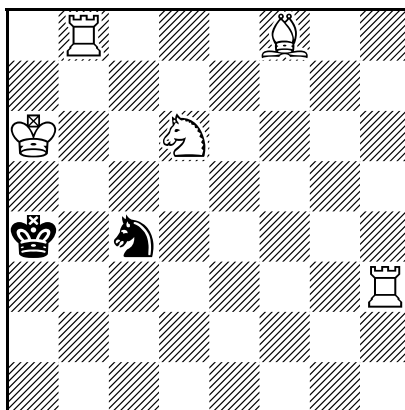
≠2   √√√√√   (5+2)

Try: 1.♘xc4?
    Stalemate!

Try: 1.h♖b3? (>2.8♖b4[**A**])
    1...♞b6[**a**]!

Try: 1.♘~? (>2.8♖b4[**A**])
    1...♞b6 2.♖a3≠.
    1...♞d6[**b**], ♞e3[**c**]!

Try: 1.♘b7? (>2.♘c5[**B**])
    1...♞b6[**a**] 2.♖a3≠.
    1...♞e3[**c**]!

Try: 1.♘b5? (>2.♘c3[**C**])
    1...♞b6[**a**] 2.♖a3≠.
    1...♞d6[**b**]!

Key: **1.♘e4!** (>2.8♖b4[**A**], ♘c5[**B**], ♘c3[**C**])
    1...♞b6[**a**] 2.♖a3≠.
    1...♞d6[**b**] 2.♘c5[**B**](♘c3[**C**]?)≠.
    1...♞e3[**c**] 2.♘c3[**C**](♘c5[**B**]?)≠.

THEMATIC CONTENT

Hannelius Theme; *Java Theme*; *(Partial) Fleck Theme*; in *miniature*!

13 Ian Shanahan: **Die Schwalbe**, April 1994, {No.8444**v**}. **C+**
~ To Gerhard Maleika ~
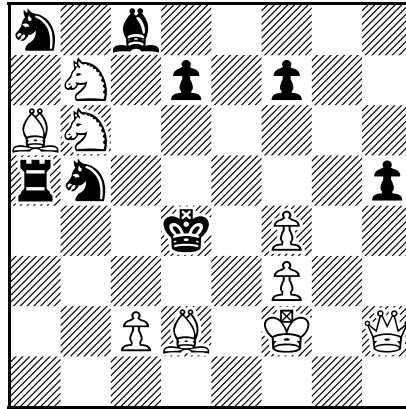
≠2   √   (9+8)

Try: 1.♕g1? (>2.♔~)
   1...♘×b6!

Key: **1.♕×h5!** (>2.♕c5[**A**], ♕d5[**B**], ♕e5[**C**])
❶   1...♖~ 2.♕c5[**A**], ♕d5[**B**], ♕e5[**C**]≠.
❷   1...♟f6 2.♕c5[**A**], ♕d5[**B**]≠.
❷   1...a♘c7 2.♕c5[**A**], ♕e5[**C**]≠.
❷   1...♟d5 2.♕×d5[**B**], ♕e5[**C**]≠.
❸   1...♘×b6 2.♕c5[**A**]≠.
❸   1...♟d6 2.♕d5[**B**]≠.
❸   1...♗×b7 2.♕e5[**C**]≠.
❹   1...♟f5 2.♕h8≠. *†*
❹   1...b♘~ 2.♗c3≠. *†*
❺   1...♘c3!? 2.♗e3≠. *†*

† = **Karlström-Fleck Theme**;
❶–❺ = five "levels of intelligence" of Black defences, uniting **Combinative Separation** with **Secondary Black Correction**.

• The PIONEER of a new thematic mixture (of 'old' with 'traditional'): the **Shanahan Blend** (i.e., **Total Primary Combinative Separation** of three threats [here with three **Karlström-Fleck** variations] leading to **Secondary Black Correction**).

CONSTRUCTIONAL NOTES

The ♔ is *mirrored*. A ♟a4 and ♙a3 were originally present, but these are unnecessary **plugs**.

≠2   *   (8+7)
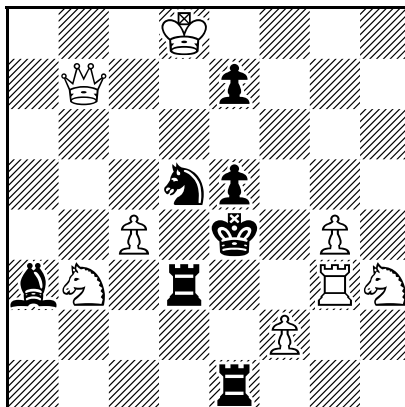
Set: 1...♖~3 2.♕×d5≠.

Key: **1.♕d7!** * (>2.♕f5)
      1...♘~ * 2.♕×d3≠.
      1...♘f4!? * 2.♘g5≠.
      1...♘b4!? * 2.♘c5≠.
      1...♘e3!? * 2.♙f3≠.
      1...♟e6 *†* 2.♕h7≠.
   1...♖f3, ♖×b3 2.♕×d5≠.

* = **Dalton 2 Theme** (i.e., White directly unpins a Black unit, which then pins its unpinner *indirectly*!);
† = **Valve**.

• **Dalton 2 Theme** with three **Secondary Corrections** by the unpinned ♘ that increase in strategic complexity: 1...♘f4!? has two **line-openings** [d3-d8, d7-d3] with a **self-block**; 1...♘b4!? involves two line-openings as before and a **line-closure** (**Black Interference**) [a3-c5]; 1...♘e3!? entails two line-openings as previously and *two* line-closures [d3-f3, g3-d3: **four-line play**] with a **self-block + white interference** mate.

CONSTRUCTIONAL NOTES

♖e1 prevents 1.♖e3+! from cooking the problem.
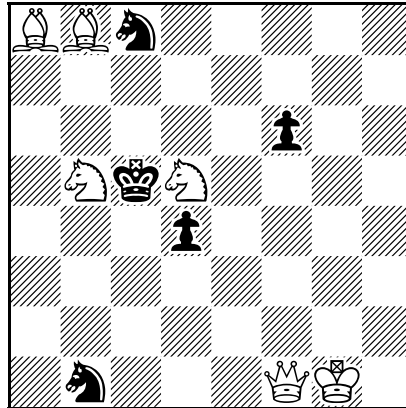
≠2   (6+5)

Key: **1.♞d6!** (>2.♕c4[**A**], ♕b5[**B**], ♞e4[**C**])
　　　1...♞e7 2.♕c4[**A**], ♕b5[**B**], ♞e4[**C**]≠.
　　　1...♟f5 2.♕c4[**A**], ♕b5[**B**]≠.
　　　1...♞a7 2.♕c4[**A**], ♞e4[**C**]≠.
　　　1...♞b6 2.♕b5[**B**], ♞e4[**C**]≠.
　　　1...♞c3 2.♕c4[**A**](♕c1?)≠.
　　　1...♞d2 2.♕b5[**B**](♕c1?)≠.
　　　1...♞a3 2.♞e4[**C**](♕c1?)≠.
　　　1...♟d3 2.♕f2≠.
　　　1...♞×d6 2.♗a7≠.

THEMATIC CONTENT

Total Primary Combinative Separation of three threats, with a ***sacrificial key*** and a pair of ***elimination mates*** in a ***Meredith*** setting; ***total dual-avoidance***. Not bad for 11 men – and no ***plugs***! (The original version had the diagram as above shifted one square to the right thence reflected left-to-right, thereby allowing 1...♞h2 2.**ABC**♕e1≠ – insinuating a ***Split Progressive Separation*** pattern as well; however, this additional variation militates against 'algebraic clarity', so I decided in the end to drop it.)

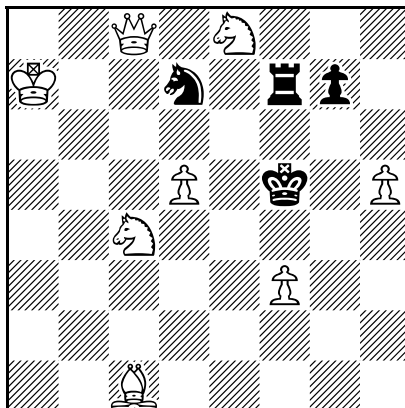**16** Ian Shanahan, **The Problemist Supplement**, July 1994, {PS226}. **C+**
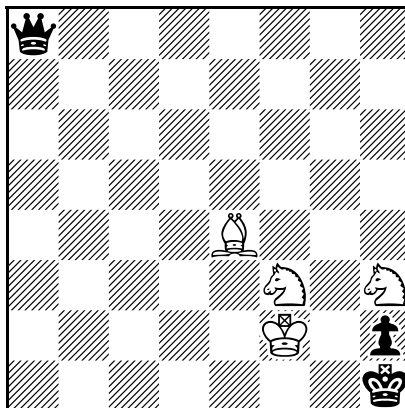
≠2   *   (4+3)

Set: 1...♛a7+ 2.♘d4≠.   Key: **1.♔g3!** (>2.♘f2)
     1...♛a2+ 2.♘d2≠.   1...♛b8+ 2.♘e5≠.
                                  1...♛g8+ 2.♘g5≠.

• **Four *cross-checks*** in ***miniature***, with ***total change***.

17 Ian Shanahan (after J. Coombe-Tennant): **U.S. Problem Bulletin**, July 1994, {No.3056}. **C+**

≠2　　*√　　　　　　　　(8+4)

Set: 1...♖~f(8)　2.♕×d7≠.　　　*Try*: 1.♕b7? (>2.♕b1)　　*Key*: **1.♕c7!** * (>2.♕f4)
　　1...♖f6!?　2.♘×g7≠.　　　　　1...♖e7!　　　　　　　1...♞~ *　2.♕×f7≠.
　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　1...♞f6!? *　2.e♘d6≠.
　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　1...♞e5!? *　2.c♘d6(♘e3?)≠. †
　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　1...♟g5　2.♘e3(c♘d6?)≠. †

* = **Dalton 2 Theme** (i.e., White directly unpins a Black unit, which then pins its unpinner *indirectly*!);
† = **Self-block + White interference mates** with **partial dual-avoidance**.

• A lovely **Meredith** illustrating the **Dalton 2 Theme** with two **Secondary Corrections** by the unpinned ♞ (post-key), one by the ♖ in the set-play along the f-file (to the only square available, f8), and a **mirrored** ♔. Notice the **Total Change** of **Black Correction** systems between set- and actual play!
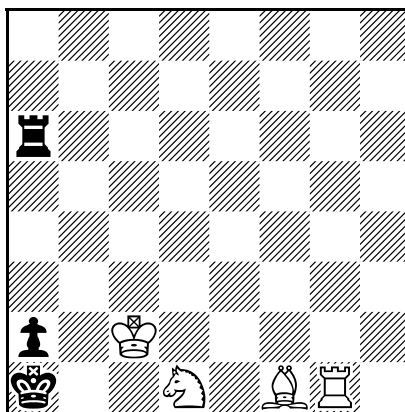
CONSTRUCTIONAL NOTES

A ten-unit version is possible, but it's rather sparse – with only three mates (besides the threat):

17A　4B3 / 8 / 4k1r1 / 7S / 4P1s1 / B2S3Q / 8 / 6K1.　1.♕g3!

17 is a substantial improvement on **JC-T1** Dom Joseph Coombe-Tennant: **Diagrammes**, 1975 – 16 / 2Q2p2 / K2s3r / 8 / 3P1k1S / 2Sp2R1 / 5B2; ≠2. 1.♘e5! (>2.♕f2). Coombe-Tennant's forerunner was found during my search for anticipations. My Meredith adds some set-play (with Black correction!) and a try, as well as strategically unifying the post-key mates; its construction is definitely superior. At that time, I had never before seen a Dalton theme two-mover displaying a thematic try before! (Indeed, this problem stimulated an article by John M. Rice in **The Problemist Supplement**, with original compositions featuring multi-phase Dalton play.)

≠2   √√√√   (4+3)

Try: 1.♗xa6?
   Stalemate!

Try: 1.♗d3?[**A**] (>2.♘~)
   1...♖b6 2.♘b2≠.
   1...♖c6+ 2.♘c3≠.
   1...♖e6 2.♘e3≠.
   1...♖f6 2.♘f2≠.
   1...♖g6[**a**]!

Try: 1.♗g2?[**B**] (>2.♘~)
   1...♖d6[**b**]!

Try: 1.♘~? (>2.♗~)
   1...♖f6!

Key: **1.♘f2!** (>2.♗~)
   1...♖b6 2.♗b5≠.
   1...♖c6+ 2.♗c4≠.
   1...♖d6[**b**] 2.♗d3[**A**]≠.
   1...♖e6 2.♗e2≠.
   1...♖g6[**a**] 2.♗g2[**B**]≠.

THEMATIC CONTENT

Banny Theme; **Changed (Partial) Fleck Theme**; **half-battery** in **miniature**.

CONSTRUCTIONAL NOTES

I composed this problem before uncovering **JMR1** John M. Rice, **Miniature Chess Problems from Many Countries**, 1981, {No.100} – 3RS1Sk / 5K1p / 40 / 7r. Rice's miniature has only five mates, whereas mine has a total of *nine* – and there is no mention whatsoever of the Banny theme within Rice's solution. Also, in my **18**, between the main try- and actual phases, there are three **changed mates**.

≠2 (6+6)
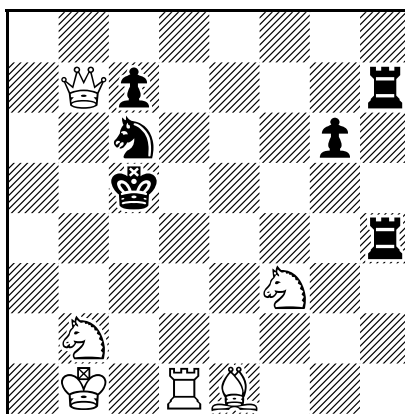
Key: **1.♘e5!** (>2.♕×c6)
  1...♞~ 2.♖d5≠.
  1...♞e7!? 2.♘d7≠.
 1...♞b4!? 2.♘a4≠.
  1...♞d4!!? 2.♗b4(♘a4? ♕b4?)≠.

THEMATIC CONTENT

Tertiary Black Correction with *two* **Secondary Black Corrections** and **Black Interferences** in **Meredith**.

CONSTRUCTIONAL NOTES

This two-mover is the *only* Meredith I am cognizant of that exhibits tertiary Black correction with *two* secondary corrections. ♟g6 prevents unthematic **by-play** (i.e., "Black duals") in which thematic mates would be merely repeated – e.g. 1...7♖h6 2.♘d7≠. – and so is present for the sake of *clarity*. Notice that, apart from the ♔, *all* White officers deliver mate! At first, I was searching for the lightest possible setting of tertiary Black correction, finding the following ten-unit version of the diagram: **19A** B1Q5 / 8 / 5p2 / 3s4 / 3k4 / 7r / 1KP5 / 2S1R3. I then unearthed some lighter – *nine*-unit! – positions, by Cor Goldschmeding, in **The Problemist**, September 1973 [see the diagrams below]. (Goldschmeding had encapsulated tertiary Black correction with only *eight* units therein, **CG3** – albeit with a flight-taking key.)

CG1 Cor Goldschmeding, **The Problemist**, September 1973.
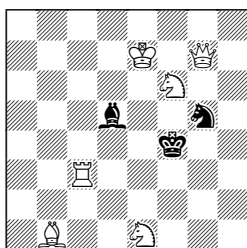
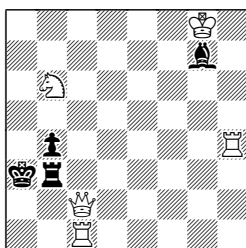≠2   *   (6+3)

Set: 1...♔e5 2.♘h5≠.
Key: **1.♘h7!** (>2.♕×g5)
  1...♞~ 2.♕g3≠.
  1...♞f3!? 2.♘g2≠.
  1...♞e4!!? 2.♖f3≠.
  1...♔g4 2.♕×g5≠.

CG2 Cor Goldschmeding, **The Problemist**, September 1973.
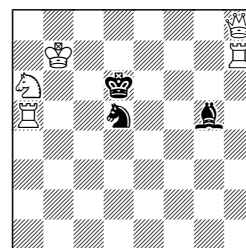

≠2 (5+4)

Key: **1.♖h7!** (–)
  1...♝~ 2.♖a7≠.
  1...♜~ 2.♘c4≠.
  1...♜c3!? 2.♖a1≠.
  1...♜b2!!? 2.♕a4≠.

CG3 Cor Goldschmeding, **The Problemist**, September 1973.

≠2 (5+3)

Key: **1.♘c7!** (>2.♖×d5)
  1...♞~ 2.♕e5≠.
  1...♞f6!? 2.♕f8≠.
  1...♞e7!!? 2.♕d8≠.

Simply beautiful! Give-and-take key.

20 Ian Shanahan: **The Problemist**, September 1994, {C8700}. **C+**
~ To Barry P. Barnes ~

≠2　　*　　　　　　　　　　(7+9)

Set: 1...♟×e4 2.♕×e4≠.
　　1...♞b6 2.♘e5≠. *
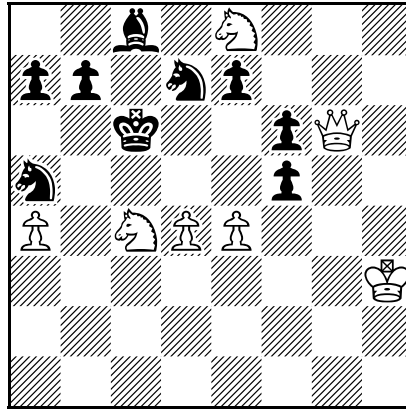
Key: **1.♕×f5!** (>2.♕b5[**A**], ♕d5[**B**], ♕e6[**C**])
❶　1...♞b3 2.♕b5[**A**], ♕d5[**B**], ♕e6[**C**]≠.
❷　1...♟b5 2.♕×b5[**A**], ♕d5[**B**]≠.
❷　1...♟e6 2.♕b5[**A**], ♕×e6[**C**]≠.
❷　1...♟a6 2.♕d5[**B**], ♕e6[**C**]≠.
❸　1...♞×c4 2.♕b5[**A**]≠.
❸　1...♟b6 2.♕d5[**B**]≠.
❸　1...♟e5 2.♕e6[**C**]≠.
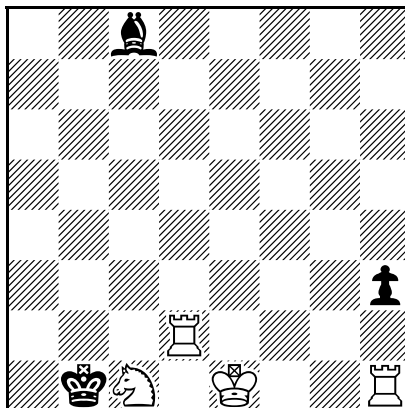❹　1...d♞~ 2.♕×c8≠.
❺　1...♞b6!? 2.♘×a5≠.

* = **pin-mate**;
❶–❺ = five "levels of intelligence" of Black defences, uniting **Combinative Separation** with **Secondary Black Correction**.

• A new thematic mix (of 'old' with 'older' themes): the **Shanahan Blend** (i.e., **Total Primary Combinative Separation** of three threats leading to **Secondary Black Correction**) – only my second setting of this blend; and a **changed mate** after 1...♞b6.

CONSTRUCTIONAL NOTES

This problem has a weird **give-and-take key**: it 'unpins' ♟f6 for an **anticipatory pin** of the ♕, while capturing ♟f5 and furnishing three threats. There are no **plugs** at all!

≠2   *√√√   (4+3)

Set: 1...♛×c1 2.♔e2≠.   *Try*: 1.♔f2?[**B**] (>2.♘~)   *Key*: **1.♘e2!** (>2.0-0[**A**], ♔f2[**B**])
                                                  1...♗b7[**b**]!   1...♙h2[**a**] 2.♔f2[**B**]≠.
Try: 1.0-0?[**A**] (>2.♘~)   1...♗b7[**b**] 2.0-0[**A**]≠.
      1...♗g4 2.♘e2≠.   *Try*: 1.♘d3? (>2.♔~)
   1...♙h2+[**a**]!   1...♗g4!

THEMATIC CONTENT

Banny Theme; **(Partial) Fleck Theme**; **half-battery** with **White Castling** in **miniature**; **Total Change** (set- and try play disappears).

CONSTRUCTIONAL NOTES

This problem was composed independently of John M. Rice's researches into ≠2 miniatures featuring White castling, published in **The Problemist** during the early 1990s. I was trying to find new ≠2 miniatures with half-battery! The **flight-taking** tries and key are unfortunate, but at least the flight-capture has a mate set for it.

22 Ian Shanahan: **The Problemist**, January 1995, p.7, {No.3}. **C+**

~ New Year Greeting Problem ~
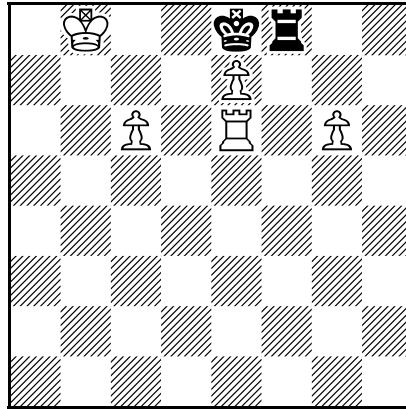
≠2 (5+2)

Key: **1.♙c7!** (>2.♙c8♕)
 1...♚d7+ 2.♙×f8♘≠. *†*

† = **Model mate** with **battery-opening** and **promotion**.

• **Two ♙-promotions** in **miniature**; **check-provocation**; **battery-play**. A simple miniature, with a pleasant **flight-giving** key; I hope it's not anticipated.

CONSTRUCTIONAL NOTES

The aggressive-looking 1.♙g7? fails, despite its double threat. It needs to be appreciated that ♜f8 cannot be replaced by a ♝, since then 1...♚d7 2.♙c8♕≠ would also work (i.e., a ruinous **dual**). So the **Black check by Royal battery** is in no way 'artificial'.

23 Ian Shanahan: 1st Honourable Mention, **Problem Observer**, 1995. **C+**
[**Problem Observer**, March 1995, {D1197**v**}.]
~ To John F. Ling ~
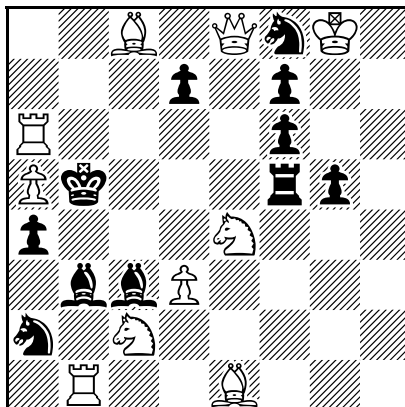
≠2 (10+11)

Key: **1.♕×f7!** * (>2.♕c4) *†*
    1...♟d5 * 2.♕b7≠. ♠
    1...♞e6 2.♕×d7≠. ♠
    1...♞b4 2.♘a3≠. ♣
    1...♝b4 2.♘d4≠. ♣
    1...♝b2 2.♖b6≠. ♥
    1...♜d5 2.♕×d5≠.
    1...♜c5 2.♘d6(♘×c3?)≠.

† = **Pelle threat** (i.e., by movement along a **pin-line**);
♠ = **Black unpins White** [protoform];
♣ = **Black unpins Black** [i.e., the antiform of ♠] with **self-block**;
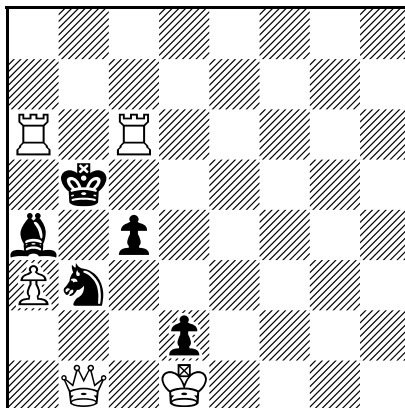♥ = **Black unpins Black** [i.e., the antiform of ♠] with **line-opening**;
* = **Schór Theme** (i.e., White directly unpins a Black unit [i.e., the inverted form of ♠] whilst simultaneously pinning the key piece; the unpinned Black unit then unpins the key piece, which mates accordingly).

• This **Good-Companions**-style problem was composed in response to a short article, by John Ling, entitled *Pin and Unpin*, in **Problem Observer**, November 1994. The unifying strategic element is **unpin**: White unpins Black; Black unpins White; Black unpins Black. Notice that the **Schór Theme** is highlighted. I do hope that my composition escapes anticipation!

CONSTRUCTIONAL NOTES

Within my original setting – **23A** KsQB2B1 / 1p1p4 / 1p4pb / pr3k1S / 2S3p1 / 3P1b2 / 6s1 / 5R2 – the ♟g4 is a pity, and ♝f3 is **obtrusive** (a fact overlooked entirely by the editor and all of the solvers!). I do not regard obtrusive force as in any way constituting a flaw – not even a minor flaw! – although throughout the early 20th century it was widely looked upon as such. There is indeed absolutely no logical basis for this prejudice, which still manifests itself even today! Whilst the (White) economy in D1197**v** is undeniably less good than in **23A**, I still managed to incorporate an extra thematic variation, which I consider to be well worth the additional White force.

24 Ian Shanahan, **The Problemist Supplement**, March 1995, {PS317}. **C+**

≠2   *√   (5+5)

Set: 1...♟c3 2.♕d3≠.   *Try*: 1.♖d6? (–)   *Key*: **1.♕c2!** * (>2.♕×c4)
                         1...♚c5 2.♕f5≠.   1...♞~ * 2.♕×a4≠.
                         1...♟c3!   1...♞c5!? * 2.c♖b6≠.
                                                      1...♞a5!? * 2.a♖b6≠.
                                                      1...♟c3 2.♕d3≠.

* = **Dalton 2 Theme** (i.e., White directly unpins a Black unit, which then pins its unpinner **indirectly**!).

• A very pretty **Meredith** illustrating the **Dalton 2 Theme** with two **Secondary Corrections** by the unpinned ♞ in **block-threat** guise (the *only* Dalton block-threat?). Ever since I fell under the spell of two-move chess problems as a teenager, I've been enchanted by the Dalton 2 theme, and in late 1994 was searching for a diagonal aspect of my **14** – 1st Commendation, **Problem Observer**, 1994.

CONSTRUCTIONAL NOTES

Firstly, I composed this 17-unit setting with a ♚-flight and three Black corrections:

24A 1s6 / b4K1p / 3Q4 / 3sP3 / 2b3S1 / 1S1k1p2 / 1pR3p1 / 1B4B1. 1.♕e6! (>2.♕f5)

Unsatisfied with its poor economy, I then reduced this to two 12-man settings with three Black corrections:

24B 1b6 / 8 / 4b1R1 / 1SQs1k2 / 3P2R1 / 1K1p1P2 / 16;

24C 8 / 1K6 / 4p1R1 / 1Q1s1k2 / 1p1Pb1R1 / 1r6 / 2S5 / 8.

But neither of these are 'organic', in that one of the corrections is 'tacked on' merely by adding material not inherent to the scheme; there is a certain artificiality. So I resolved to jettison the interloping correction, and was fortunate enough to find the position diagrammed – a (unique?) block-threat! This is now quite natural. ♟d2 stops a *dual* after 1...♟c3 post-key, as well as cooks by the ♕ and ♚. Observe that this position cannot be shifted up one square: 1.♕b1! would cook (a mutate!). Also, whilst the set-play variation remains unchanged, after the key it is enriched strategically – now incorporating a *valve*. Note that the threat posed by the key is never realized, a slight flaw?

25 Ian Shanahan: 3rd Honourable Mention, **Problem Observer**, 1995. **C+**
[**Problem Observer**, September 1995, {D1223}.]
~ To Denis M. Saunders ~

≠2   √   (9+9)
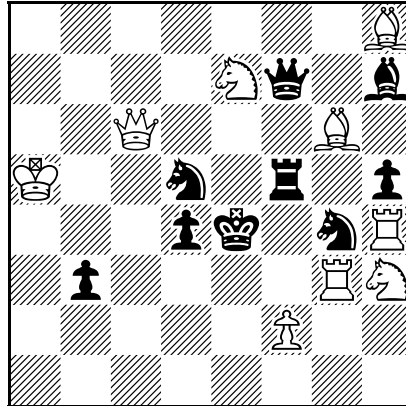
Try: 1.♕c5? (>2.♕×d4)
　　　1...♞e3!

Key: **1.♕b5!** * (>2.♕d3)
　　　1...♞~ * 2.♕e5≠. *†*
　　　1...♞e3!? * 2.♗f3≠. *‡*♠
　　　1...♞f4!? * 2.♘g5≠. ♠
　　　1...♞f6!? * 2.♕×f5≠. ♣
　　　1...♛f6, ♛g7 2.♕×d5≠.

† = **Pelle mate** (i.e., by movement along a **pin-line**);
‡ = **Self-block + White interference mate**;
♠ = **Three-line play**;
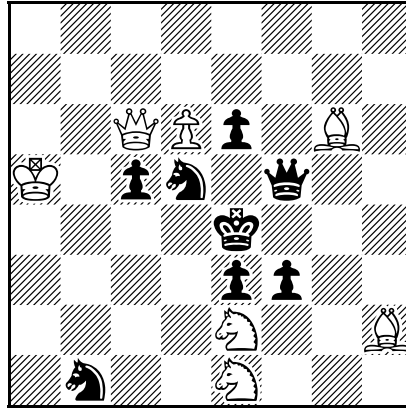♣ = **Four-line play**;
* = **Dalton 2 Theme** (i.e., White directly unpins a Black unit, which then pins its unpinner **indirectly**!).

• **Dalton 2 Theme** with three **Secondary Corrections** by the unpinned ♞ – a companion to my **14** (1st Commendation, **Problem Observer**, 1994). Here (in **25**), there are fewer variations, but the play is even richer strategically! My initial motivation in composing this problem was to compose a rich 'traditional' two-mover (with as many secondary ♞-corrections as possible) using the Dalton 2 matrix of my two-mover dedicated to Christopher Reeves, **26** (Commendation, **The Problemist**, 1995–II).

CONSTRUCTIONAL NOTES

A version with ♟b3→c3, +♗c1 is decidedly inferior: although it makes 1...♞f4!? into **four-line play**, flaws are introduced: 1...♗e3 is unprovided-for, making the key move more obvious; and there is less thematic clarity, as in the actual play there is now an unwanted "Black dual" – 1...♗e3 repeats the mate after 1...♞e3!? (2.♗f3≠).

26 Ian Shanahan: Commendation, **The Problemist**, 1995–II. **C+**
[**The Problemist**, November 1995, {C8872}.]
~ To Dr A. Christopher Reeves ["Superman"] ~

≠2　　*√　　　　　　　　　　(7+8)

Set: 1...♟c4 2.♕×c4≠.

Try: 1.♕b5? (>2.♕d3[**A**], ♕×b1[**B**], ♕c4[**C**])
❶　1...♟e5, ♟f2 2.♕d3[**A**], ♕×b1[**B**], ♕c4[**C**]≠.
❷　1...♛×g6 2.♕d3[**A**], ♕×b1[**B**]≠.
❷　1...b♞c3, ♟e2 2.♕d3[**A**], ♕c4[**C**]≠.
❷　1...♟c4 2.♕×b1[**B**], ♕×c4[**C**]≠.
❸　1...♞d2, ♞b6 2.♕d3[**A**]≠.
❸　1...♞b4 2.♕c4[**C**]≠.
❹　1...♞f4!

Key: **1.♕×c5!** * (>2.♕c4[**C**], ♕c2[**D**], ♕d4[**E**])
❶　1...♟f2 2.♕c4[**C**], ♕c2[**D**], ♕d4[**E**]≠.
❷　1...♟e5 2.♕c4[**C**], ♕c2[**D**]≠.
❷　1...b♞c3 2.♕c4[**C**], ♕d4[**E**]≠.
❷　1...♞d2 2.♕c2[**D**], ♕d4[**E**]≠.
❸　1...♟×e2 2.♕c4[**C**]≠.
❸　1...♛×g6 2.♕c2[**D**]≠.
❸　1...♞a3 2.♕d4[**E**]≠.
❹　1...d♞~ * 2.♕e5≠. †
❺　1...♞f4!? * 2.♘g3≠. ‡

† = **Pelle mate** (i.e., by movement along a **pin-line**; also, a **secondary threat**);
‡ = **Self-block + White interference mate**;
* = **Dalton 2 Theme** (i.e., White directly unpins a Black unit, which then pins its unpinner **indirectly**!);
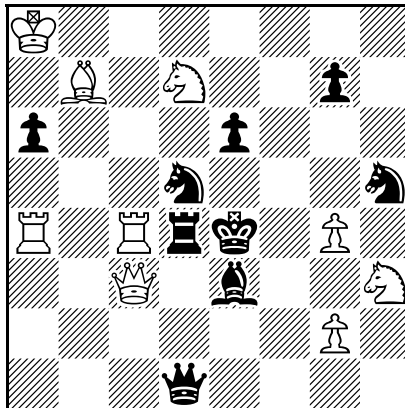❶–❺ = five "levels of intelligence" of Black defences, uniting **Total Primary Combinative Separation** [c.s.] with **Secondary Black Correction** (i.e., the **Shanahan Blend**).

• Possibly my best two-mover yet [to 1995], and the third rendering of a new thematic mixture (of 'modern' with 'traditional'): the **Shanahan Blend** (i.e., **Total Primary Combinative Separation** of three threats [two of which are **changed**!] leading to **Secondary Black Correction**), combined – for the very first time! – with the **Dalton 2 Theme**; the try play parades **Partial Primary Combinative Separation** of three threats – albeit incompletely ('imperfectly'), as 2.**B**≠ is never forced (a great pity) – which progresses to complete ('perfect') **Total Primary Combinative Separation** post-key, with numerous **changed mates** relative to the virtual play (i.e., '**Changed Primary Combinative Separation**'); the set-mate is **transferred**.

CONSTRUCTIONAL NOTES

This problem is my answer to Gerhard Maleika's famous 1st Prize, **Probleemblad**, 1992, which showed total primary *and* total secondary combinative separation (i.e., the **Maleika Blend**) together with the Dalton 2 theme – it appears to be the PIONEER of Dalton 2 + c.s.; at least I originated this blend with Black correction. In my own problem, savour the absence of **plugs**! Its construction, economy and content are excellent – including a logical evolution from formal 'imperfection' to 'perfection'.

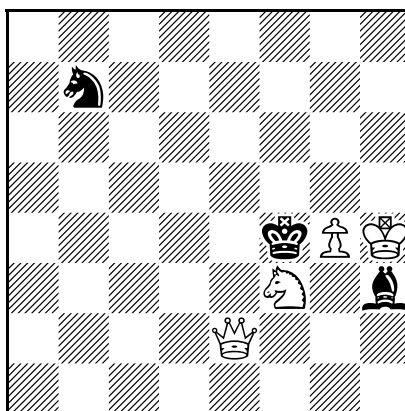**27** Ian Shanahan & Denis Saunders: **The Problemist**, January 1996, {C8900}. **C+**

‡2   √   (9+9)

Try: 1.♖×a6? (>2.♖×e6)
       1...♛a4!

Key: **1.♖c6!** (>2.♖×e6)
       1...♞b6+ 2.♖×b6≠.
       1...♞c7+ 2.♖×c7≠.
       1...♞×c3 2.♖×c3≠.
       1...♛×g4 2.♕c2≠.
       1...♝f4 2.♘f2≠.
       1...h♞f4 2.♘g5≠.
       1...♟e5 2.♘c5≠.

• An earlier version, without the try but retaining a **changed mate** after 1...♟e5 between the set- and actual play, was: **27A** K7 / 1B1S2p1 / 4p3 / p1Rs3s / 1R1rk1P1 / 2Q1b2S / 6P1 / 3Q4. This problem was developed, with a tiny amount of assistance provided by Denis Saunders, from an unpublished original, **77** – (a solo effort by Ian Shanahan, and a 'refugee' from the 1st Theme Tourney of **Australian Chess Problem Magazine**, 1995, that was rejected by that magazine's editor, Arthur Willmott [who proposed the theme of sacrificing the key-piece], on the grounds that the ♕ was already *en prise* therein!).

28 Ian Shanahan: **The Problemist**, May 1996, {C8946}. **C+**

~ To Michael McDowell ~

≠2   √   (4+3)

Try: 1.♘e5? (>2.♘d3, ♘g6)
    1...♗×g4!

Key: **1.♘g5!** (>2.♘×h3[**A**], ♘e6[**B**], ♕e4[**C**])
    1...♞a5 2.♘×h3[**A**], ♘e6[**B**], ♕e4[**C**]≠.
    1...♞d6 2.♘×h3[**A**], ♘e6[**B**]≠.
    1...♞d8 2.♘×h3[**A**], ♕e4[**C**]≠.
    1...♗f1 2.♘e6[**B**], ♕e4[**C**]≠.
    1...♞c5 2.♘×h3[**A**]≠.
    1...♗g2 2.♘e6[**B**]≠.
    1...♗×g4 2.♕e4[**C**]≠.

THEMATIC CONTENT

A rare task: ***Total Primary Combinative Separation*** of three threats, in ***miniature*** (as far as I can ascertain, this is only the 7th setting), with a passable – even reasonable – key, given the theme.

CONSTRUCTIONAL NOTES

The six earlier examples are:

1. Gerhard Maleika: 3rd HM, **Deutsche Schachzeitung**, 1982 – b2k2s1 / 1B3p2 / 3K4 / 24 / 4Q3 / 8;

2. Gerhard Maleika: **Deutsche Schachzeitung**, 1985 – 8 / 3s4 / 6S1 / 5R2 / 1K1k4 / 3p4 / 8 / 4R3;

3. Gerhard Maleika: **The Problemist**, November 1989, {C7773} – 6R1 / 8 / p7 / 4Q3 / 3p4 / 8 / 6p1 / 1K1k4;

4. Michael McDowell: **The Problemist**, November 1992, {C8297} – 16 / p7 / 2pR4 / 7K / 4k2s / 8 / 5Q2;

5. Robert Lincoln: **The Problemist**, September 1995, {C8847} – 1R6 / 3s4 / 7B / 4p3 / 16 / 2B2K2 / 7k;

6. Alexandre Zarhs: **Smena**, 1995 – 8 / 3p4 / 1S2k1K1 / s7 / 8 / Q3S3 / 16.

Gerhard Maleika's No.1 (with its try, set-play and ***flight-giving key***) is still the best; his No.3 also displays a ***Black Allumwandlung*** [AUW]! Michael McDowell has since composed an improved version of his No.4 (see **MM1** **The Problemist**, May 1996, {C8947} – 8 / 5p2 / 8 / 1R4p1 / 4k2s / 6Q1 / 8 / 3K4, flanking my own miniature, **28** !) incorporating an ***elimination mate***! But *all* of these miniatures – including mine – suffer from strong unprovided-for Black defences (e.g. a ♔-flight or flight-acquiring moves) which seem to be an integral part of the separation mechanism, or instead thwart cooks (as in my miniature's 'try'). Unity in my problem is achieved through the fact that *all* of Black's moves utilize the simple strategic element of ***guard*** to generate each specific combination of the seven mates. It took me nearly four years of hard work to attain the goal of combinative separation of three primary threats *in miniature*. Be aware that Gerhard Maleika has composed around a dozen miniatures showing combinative separation of two primary threats and one secondary threat. This is, of course, much easier to realize than when all three of the threats are primary.

29 Ian Shanahan: 2nd Prize, **Australian Chess Problem Magazine Theme Tourney No.2**, 1996.
[**Australian Chess Problem Magazine**, November 1996, {No.21}.] **C+**
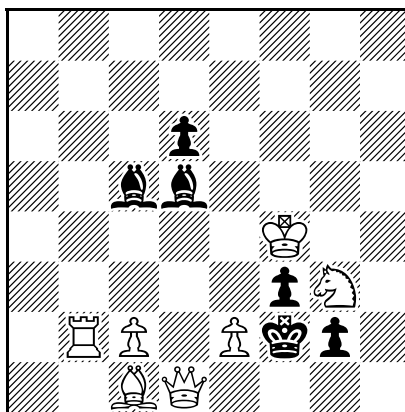
≠2   √√√√√   (7+6)

Try: 1.♗d2? (>2.♕e1)
   1...♟g1♛!

Try: 1.♙e4? (>2.c♙~)
   1...♝e3+ 2.♗xe3≠.
   1...♝d4 2.♙c3≠.
   1...♝xe4 2.♘xe4≠.
   1...♝b3 2.♙xb3≠.
   1...♝c4!

Try: 1.♙e3? (>2.c♙~)
   1...♝a3!

Try: 1.♙xf3? (>2.c♙~)
   1...♝xf3!

Try: 1.♙c4? (>2.e♙~)
   1...♝d4!

Key: **1.♙c3!** (>2.e♙~)
   1...♝e3+, ♝a3 2.♗(x)e3≠.
   1...♝e4 (etc.) 2.♘(x)e4≠.
   1...♟xe2 2.♖xe2≠.
   1...♟g1♞ 2.♕f1≠.

• The theme was "the key move is made by a ♙". The **half-battery** yields four ♙-tries.
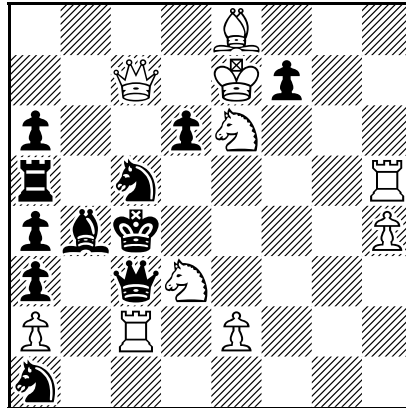
≠2   *   (10+11)

Set: 1...♙d5 2.♘e5≠.

Key: **1.♕×d6!** * (>2.♕d4[**A**], ♕d5[**B**], ♘e5[**C**])
❶   1...♖b5 2.♕d4[**A**], ♕d5[**B**], ♘e5[**C**]≠.
❷   1...♙f6 2.♕d4[**A**], ♕d5[**B**]≠.
❷   1...♙f5 2.♕d4[**A**], ♘e5[**C**]≠.
❷   1...a♘b3 2.♕d5[**B**], ♘e5[**C**]≠.
❸   1...♛×c2 2.♕d4[**A**]≠.
❸   1...♞×c2 2.♕d5[**B**]≠.
❸   1...♙×e6 2.♘e5[**C**]≠.
❹   1...c♘~ * 2.♕×b4≠.
❺   1...♞×d3!? * 2.♙×d3≠.

* = ***Dalton 2 Theme*** (i.e., White directly unpins a Black unit, which then pins its unpinner ***indirectly***!);
❶–❺ = five "levels of intelligence" of Black defences, uniting ***Total Primary Combinative Separation*** with ***Secondary Black Correction*** (i.e., the ***Shanahan Blend***).

• A new thematic mix (of 'old' with 'new'): the ***Shanahan Blend*** (i.e., ***Total Primary Combinative Separation*** of three threats leading to ***Secondary Black Correction***), combined with the ***Dalton 2 Theme***; the set-mate is ***transferred***.

CONSTRUCTIONAL NOTES

This problem was entered in the (formal) **Fleck Memorial Tourney**, 1995, but was unrewarded therein. Unpinning is employed – a little unusually – as a ***threat-separation*** mechanism (i.e., 1...♞×c2).
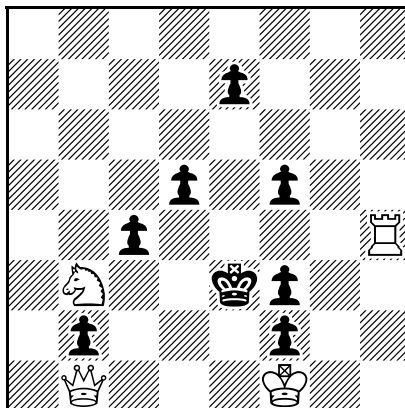
≠2   √   (4+8)

Try: 1.♕d1? (>2.♕d4[**A**], ♕d2[**C**])
　　　1...♟b1♗, ♟d4, ♟e6 2.♕(×)d4[**A**], ♕d2[**C**]≠.
　　　1...♟b1♘, c♟~, ♟f4 2.♕d4[**A**]≠.
　　　1...♟e5 2.♕d2[**C**]≠.
　　　1...♟b1♛!

Key: **1.♕×b2!** (>2.♕d4[**A**], ♕c3[**B**], ♕d2[**C**])
　　　1...♟e6 2.♕d4[**A**], ♕c3[**B**], ♕d2[**C**]≠.
　　　1...♟×b3 2.♕d4[**A**], ♕c3[**B**]≠.
　　　1...♟d4 2.♕×d4[**A**], ♕d2[**C**]≠.
　　　1...♟e5 2.♕c3[**B**], ♕d2[**C**]≠.
　　　1...♟f4 2.♕d4[**A**]≠.
　　　1...♟c3 2.♕×c3[**B**]≠.
　　　1...♚d3 2.♕d2[**C**]≠.

THEMATIC CONTENT

Rudenko Theme; *Total Primary Combinative Separation* of three threats post-key, with a *flight-giving key* in a *Meredith* setting; *Partial Primary Combinative Separation* of two threats in the try play.

CONSTRUCTIONAL NOTES

My self-imposed task was to show total combinative separation of three primary threats in Meredith (not uncommon), with a flight-giving key (unusual), but with only the ♕ and ♟s (unique?). This task was not easily accomplished: I succeeded only at my third attempt! It is likely that this three-fold task is new. Note that there are only three ♟-captures in the proof-game to this position. The formal imperfection of Partial Primary Combinative Separation of two threats after the try precedes the formal perfection of *Total* Primary Combinative Separation of three threats after the key.

‡2   *√√   (3+4)

Set: 1...♟b3 2.♕d4‡.   *Key*: **1.♘d6!** (>2.♘b5[**A**], ♘e4[**B**], ♕c4[**C**])
                                    1...♞d2 2.♘b5[**A**]‡.
Try: 1.♘g3? (>2.♘e2, ♘e4[**B**])   1...♞a3 2.♘e4[**B**]‡.
    1...♟b3!   1...♟b3 2.♕c4[**C**]‡.

Try: 1.♔e2? (>2.♕d3)
    1...♟b3 2.♕c5‡.
    1...♔c2!

THEMATIC CONTENT

Ideal Primary Fleck Theme, in *Miniature*, with one set-mate *changed* twice, by the key and by a try.

CONSTRUCTIONAL NOTES

This problem was entered in the (formal) **Fleck Memorial Tourney**, 1995, but was unrewarded therein and not published – until my earliest article in **The Problemist** about the Ideal Fleck Theme in miniature two-movers. Observe the *duel* and *geometrically corresponding moves* (*echo*) between the ♞ and ♘, and between the ♟ and ♕ in the set-play!

♔2   √√√√   (5+2)
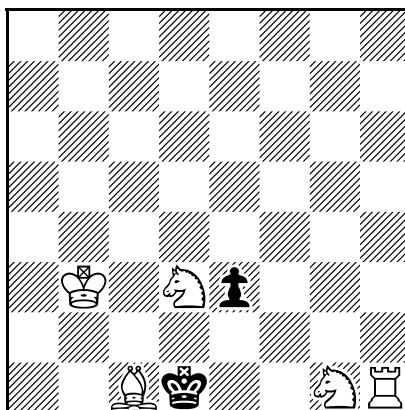
Try: 1.♗×e3? (–)   *Key*: **1.♘f4!** (>2.g♘e2[**A**], ♘f3[**B**], g♘h3[**C**])
        Stalemate!   1...♙e2 2.g♘×e2[**A**]≠.
                                1...♚×c1 2.♘f3[**B**]≠.
Try: 1.♖h2? (–)   1...♚e1 2.g♘h3[**C**]≠.
        1...♙e2!

Try: 1.♘h3+?
        1...♚e2!

Try: 1.♘b2+?
        1...♚e1!

THEMATIC CONTENT

Ideal Primary Fleck Theme, in *Miniature*, with a key that gives two *flights*!

CONSTRUCTIONAL NOTES

This problem – composed quite independently – is a vast improvement on a related position by Robert Lincoln (whose miniature [see **The Problemist**, July 1997, p.171, {No.18}] is not an anticipation, since his separation mechanism is quite different to mine). It is nice that three White units are on their game-array squares! The play is unified by the fact that all threats and mates involve firing of the same White *battery*. (Notice that with ♘d3→f3, the key 1.♘d4! is now less generous, but yields a kind of "*dual transference*": Set: 1...a 2.AB; Key: 1.X! 1...a/b/c 2.C/A/B≠.)

34 Ian Shanahan: **The Problemist**, July 1998, {C9252}. **C+**

~ To Michael Lipton ~

≠2   *   (9+8)

Set: 1...♟d5 2.♕×e5[**C**]≠.

Key: **1.♕×d6!** (>2.♕d4[**A**], ♕d5[**B**], ♕×e5[**C**])

❶ 1...♞b7 2.♕d4[**A**], ♕d5[**B**], ♕×e5[**C**]≠. ❹ 1...♞f3 2.♗d3[**D**], ♗f3[**E**], ♖×f4[**F**], ♕×f4[**G**],
❷ 1...♟f6 2.♕d4[**A**], ♕d5[**B**]≠.   ♙×f3[**H**]≠.
❷ 1...♛×g4 2.♕d4[**A**], ♕×e5[**C**]≠. ❺ 1...e♞c6 2.♗d3[**D**], ♗f3[**E**], ♖×f4[**F**], ♕×f4[**G**]≠.
❷ 1...♞b3 2.♕d5[**B**], ♕×e5[**C**]≠. ❻ 1...e♞×c4 2.♗d3[**D**], ♗f3[**E**], ♖×f4[**F**]≠.
❸ 1...a♞×c4 2.♕d4[**A**]≠.   ❼ 1...♞d3 2.♗d3[**D**], ♗f3[**E**]≠.
❸ 1...a♞c6 2.♕d5[**B**]≠.   ❽ 1...♞×g4 2.♗d3[**D**]≠.
❸ 1...♟×f5 2.♕×e5[**C**]≠.

❶–❽ = eight "levels of intelligence" of Black defences – a kind of "octary correction" – uniting **Total Primary Combinative Separation** [c.s.] with **Total Secondary Progressive Separation** [p.s.].

• **Dalton 2 Theme** (i.e., White directly unpins a Black unit, which then pins its unpinner **indirectly**!); **Total Primary Combinative Separation** of three threats; **Total Secondary Progressive Separation** of five moves (only *four* of them being **secondary threats** [*not* 2.♙×f3]!) forced by the unpinned ♞; **Mate Transference** from set- to actual play.

CONSTRUCTIONAL NOTES

As far as I am aware, this problem is the PIONEER (and still, in 2013, the ONLY) example of an original idea: blending primary combinative separation with secondary progressive separation; this is something I have *never* seen before within the same composition, let alone during a single phase! (The dedicatee, British IM Michael Lipton, expressed in an e-mail to me that it deserved a 1st Prize – so I was truly dismayed to learn that it received *absolutely nothing* in **The Problemist**'s 1998 ≠2 award!) Observe the unified strategy behind the c.s. mechanism: **guard** and/or **elimination of control** of a square in the ♚'s **field**. Also, there is only one **plug** (♟d7) – a small price to pay! – but, unfortunately, three strong unprovided-for defences: 1...a♞×c4 /♛×g4/ ♟×f5. "Stepping stones" (all ≠2, **C+**), the first three with secondary p.s. of just three mates, are:
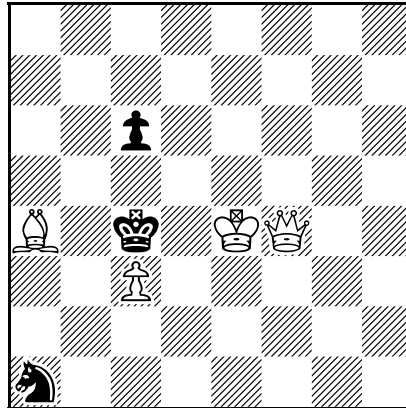
34A 8 / 2pQpK1B / Sp2pS2 / 1P1s4 / 1Rqk1P2 / 2p1r3 / 8 / 6Bs.

34B 8 / 3pQpK1 / 2p2pSp / R2Ss1PP / 1R1bk1P1 / 3p1p2 / 8 / 3B4. A rejected alternative was ♗d1→h1, −♙h5: there is now a loss of a valuable set-mate (after 1...♟d2), an underemployed ♗, and ♟f2 becomes a mere plug.

34C 8 / 1pQpK3 / p2pS3 / RSs5 / Rbk1P3 / 1p1r4 / 7s / 5B2. The alternative version ♞h2→g1 was discarded: the ♖ is therein slightly lazier.

34D 8 / 3pQpK1 / 2p2pS1 / R2Ps1P1 / 2Rqk1Pb / 4p1P1 / 2P1B3 / 8. I thought this version was unimprovable – until I discovered a way of saving three units at the cost of there being a third strong unprovided-for defence (i.e., in **34** itself). Notice that ♘g8, −♙g5 in **34D** yields an extra variation with set-play and no plugs!

Gerhard Maleika's illustrious 1st Prize, **Probleemblad**, 1992 (parading total primary *and* total secondary c.s. [i.e., the **Maleika Blend**] with the Dalton 2 Theme), is not unrelated. It has 23 units, 14 variations, six mates, four **plugs**, three unprovided-for defences (one of them being a ♚-flight!). Instead, my composition, **34**, flaunts 17 units, 12 variations, eight mates, just one single plug, three unprovided-for defences, and two *additional* "levels of Black intelligence" – so: is mine a better problem? I certainly believe so...

≠2   √√   (4+3)

Try: 1.♔e5+?   *Key*: **1.♕d6!** (>2.♕×c6[**A**], ♕b4[**B**], ♕d4[**C**])
    1...♚d3!   1...♘c2 2.♕×c6[**A**]≠.
                       1...♘b3 2.♕b4[**B**]≠.
Try: 1.♔e3+?   1...♚×c3 2.♕d4[**C**]≠.
    1...♚d3!   1...♟c5 2.♕d3≠.

THEMATIC CONTENT

Ideal Primary Fleck Theme, in *Miniature*; *battery-destruction* of a *Royal battery*.

CONSTRUCTIONAL NOTES

The two *unprovided flights* and the poor *flight-taking key* are ameliorated somewhat by the (paradoxical?) destruction of a Royal battery, (checking) tries by the ♔, unity of White play (i.e., all mates are by the ♕), and the presence of one *elimination mate*: 1...♟c5 2.♕d3≠. An earlier version (unpublished) was **35A** – 4B2s / 8 / 2p1kP2 / 2Q5 / 8 / 5K2 / 16 (**C+**) – which has a superior key (1.♔e4!), but neither tries nor the additional variation.
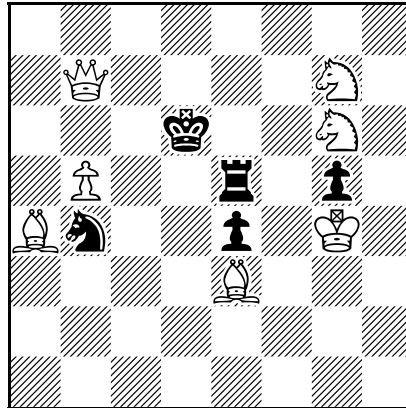
‡2   (7+5)

Key: **1.♗b3!** (–)
  1...♜f5 2.♘e8[**A**], ♕e7[**B**], ♘xf5[**C**]≠.
  1...♜c5 2.♘e8[**A**], ♕e7[**B**]≠.
  1...♜e8 2.♘xe8[**A**], ♘f5[**C**]≠.
  1...♜e7 2.♕xe7[**B**], ♘f5[**C**]≠.
  1...♜b5 2.♘e8[**A**]≠.
  1...♜d5 2.♕e7[**B**]≠.
  1...♜e6 2.♘f5[**C**]≠.
  1...♞~ 2.♕(×)c6≠.

THEMATIC CONTENT

Total Secondary Combinative Separation of three moves (**secondary threats**), with seven of the combinations forced by the ♜ using a **focal mechanism** in a **Meredith** setting; and there is one **elimination mate** after 1...♞~.

CONSTRUCTIONAL NOTES

This problem – my 13th combinative separator – is the (somewhat inferior) precursor to **StrateGems**, January 2000, {T0150}, and a companion to **The Problemist**, November 1999, {C9428}. All three compositions use a focal mechanism rather than the usual **ambush** (waiting) key in conjunction with various **line-openings**. Here, the thematic piece is a ♜. This was really tough to compose, taking much effort: the diagram is approximately my 30th version! 1.♙b6? (>2.♕d7) looks tempting, but 1...♜b5, ♜e7! refutes. There are *no* strong unprovided-for Black defences (rare for this theme?) – although the key completes the block. 1.♗b3! is, alas, unavoidable: starting with the ♗ on b3 leads to cooks if other units make the key. Notice that 1...♜×b5/♜d5 give flights **prospectively** – a nice subtlety in the separation process. 'Lucky' construction!

37 Ian Shanahan: **Ideal-Mate Review** No.76, October 1999, {No.10364}. **C+**

~ "Ideals" ~

≠2   (5+2)
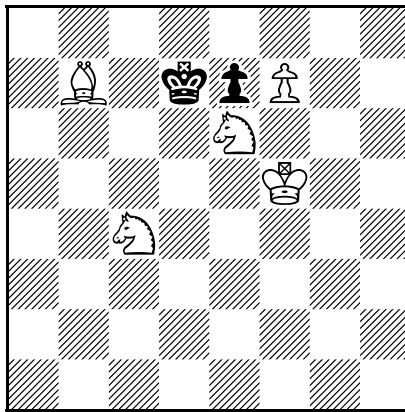
Key: **1.♔g6!** (–)
    1...♚×e6 2.♙f8♘≠.

• The initial position – i.e., the diagram itself – is an *Ideal Stalemate*; the mate after the key is an *Ideal Mate*. **37** illustrates the *Phoenix Theme* (in its most basic form). **NB**: the captured ♘ could have reached the mating square, f8, in just one single move anyway! Eugene Albert, editor of **Ideal-Mate Review**: "Phenix, in simplest form. [The] Initial position is ideal stalemate!".

~ To Robert Lincoln ~
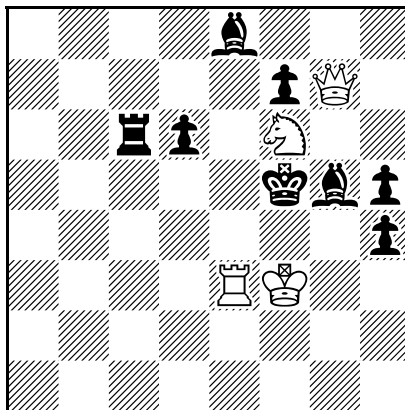
‡2   (√√√)√√   (4+8)

{*Try*: 1.♞d7? (>2.♛h7)
  1...♝d8[**a**], ♝e7[**b**], ♟f6[**c**], ♝×d7[**d**]!}

{*Try*: 1.♞h7? (>2.♛×g5)
  1...♝d8[**a**], ♝e7[**b**], ♟f6[**c**]!}

{*Try*: 1.♞×e8? (>2.♛h7)
  1...♝d8[**a**], ♝e7[**b**]!}

Try: 1.♞d5? (>2.♛h7)
  1...♝d8[**a**]!

Try: 1.♞×h5? (>2.♛h7)
  1...g♝~(d8) 2.♛g4‡.
  1...♝×e3!? 2.♛f6‡.
  1...♟d5 2.♖e5‡.
  1...♟f6[**c**]!

Key: **1.♞g8!** (>2.♛h7)
  1...♝h6 2.♞e7[**A**], ♛f6[**B**], ♞×h6[**C**]‡.
  1...♝f4 2.♞e7[**A**], ♛f6[**B**]‡.
  1...♝e7 2.♞×e7[**A**], ♞h6[**C**]‡.
  1...♝f6 2.♛×f6[**B**], ♞h6[**C**]‡.
  1...♟f6 2.♞e7[**A**]‡.
  1...♝×e3 2.♛f6[**B**]‡.
  1...♝d8 2.♞h6[**C**]‡.
  1...♟d5 2.♖e5‡.

THEMATIC CONTENT

Progressive Separation of Refutations (to four tries – also called the **Savournin Theme**); **Total Secondary Combinative Separation** of three moves (all **secondary threats**), with six of the combinations forced by the ♝g5 using a **focal mechanism** – and there is a single **elimination mate**, after 1...♟d5; **Secondary Black Correction** in the try play.

CONSTRUCTIONAL NOTES

This problem is the final evolutionary step in a chain that started with a Robert Lincoln **miniature** showing a ♟-**bivalve**, as here, after 1...♟f6. Observe that in the tries 1.♞d5? ♝d8! and 1.♞×h5? ♟f6!, their refutations are activated by the tries themselves! ♟h4 is not merely a **plug**: it guards g3 so that 1.♞×h5! is not a cook. There are seven mates in all across the six phases, five after the key. The **progressive separation of refutations** (**Savournin Theme**) is fortuitous and incidental, but the two 'real' tries are certainly a very nice bonus! Besides my own two-movers, the only other **Meredith** I knew [in 1999] that parades total secondary combinative separation by a ♝ is **JMR2**: John M. Rice, 2nd Honourable Mention, **British Chess Magazine**, 1965 – 4Q3 / 6p1 / 2p1R1K1 / 2Rpb3 / 8 / 3k2S1 / 1B6 / 5S2 (**C+**) *Set*: 1...♝~ 2.♖e3‡; 1.♖d6! (–). John Rice's problem is quite different to mine: his has set-play changed after the key, whereas mine instead has tries; moreover, the *mechanisms* are utterly distinct.

Ian Shanahan: **More Fun with Chess Miniatures**, Robert Lincoln (U.S. Chess Federation), 2000, {No.173}. **C+**

~ To Bob Lincoln (a "five-bagger"!) ~

≠2   √   (4+3)
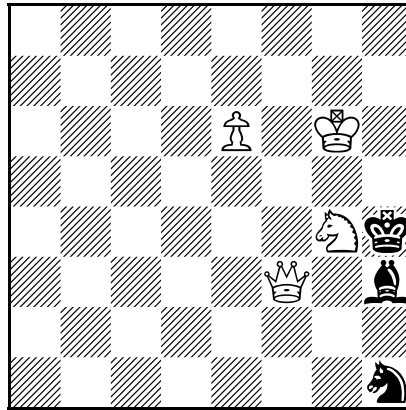
Try: 1.♘h6? (–)   *Key*: **1.♘e3!** (–)
    1...♗×e6!   1...♞~(♞f2) 2.♕×f2[**D**]≠.
                             1...♗×e6 2.♘g2[**A**]≠.
                             1...♗g4 2.♘g2[**A**], ♕×g4[**B**]≠.
                             1...♗~(♗g2) 2.♘×g2[**A**], ♕g4[**B**], ♘f5[**C**]≠.
                             1...♗f1 2.♕g4[**B**], ♘f5[**C**]≠.
                             1...♗f5+ 2.♘×f5[**C**]≠.
                             1...♞g3!? 2.♕f6[**E**]≠.

THEMATIC CONTENT

Secondary Black Correction; *Total Secondary Split Progressive Separation* of three moves (*secondary threats*), with a pair of *elimination mates*, using a *focal mechanism* and *Secondary Black Correction*: the PIONEER.

CONSTRUCTIONAL NOTES

The *pioneer illustration* of a new mate-separation pattern: *split progressive separation* (which might also be dubbed the *Rzewski Theme* – after Fred. Rzewski's musical composition **Les Moutons des Panurge**, whose note-order exhibits the same basic idea or filtering pattern; or, instead, the *Knife Theme*, since if the mates are written out in the order as above, but with each variation's letters being listed vertically, the resulting shape of letters resembles a knife blade!). Here, the pattern of mates is as follows: D, A, AB, ABC; BC, C, E – i.e., a *progressive accumulation* series followed by a *progressive reduction* pattern, based upon *the same set of mates* (ABC), each sequence here beginning or terminating with an *elimination mate*, D or E; D follows a random move by a piece (the ♞), while E follows a *Secondary Correction* by it. (Note that the three mates ABC do not need to arise twice during the same phase, although this might be desirable!) This 'split' pattern is a blend of – or an intermediary between – and exhibits characteristics of both *progressive* and *combinative separation*. My ground-breaking miniature evolved from a defective (unpublished) *secondary* combinative separation miniature, a "stepping stone": 39A 8 / 3p4 / 6K1 / 8 / 6Sk / 5Q1b / 16 (**C+**) – with just the five variation-mates {ABC, AB, BC, A, C} ≡ {A, AB, ABC, BC, C} (with AC and B being absent, and no elimination mate[s] in sight). Notice that ♞h1 could just as easily be placed on e4 instead (**C+**); but the problem seems to me to be 'tighter', or 'more accurate', with the ♞ on h1; either way, 1...♞f2 is a genuine random move (indeed, the only one available!), and so 1...♞g3!? is still a Black correction move. Bob Lincoln wrote (p.45 [op cit.]):

> [This] segment [**DEGREES OF SEPARATION**] concludes with **173**, a consciously offbeat slant on separation. 1.Sh6? is snubbed because an intrepid 1...B×e6! succours. 1.Se3! complaisantly takes the bishop gremlin in tow through 2.S(×)g2 **A**, 2.Q(×)g4 **B**, or 2.S(×)f5 **C** which all swipe 1...Bg2. Sequels then dwindle with 1...Bg4 **AB**, 1...Bf1 **BC**, 1...B×e6 **A**, and 1...Bf5+ **C**. This madcap scattering is yclept "split progressive separation" by Ian Shanahan. 2.Q×f2 exterminates 1...Sf2 and 1...Sg3 grimly despairs to 2.Qf6. Such an unorthodox scenario definitively breaks the mould and may inspire future cultivation.

40 Ian Shanahan & Tony Lewis: **StrateGems**, January 2000, {T0150}. **C+**

≠2   (√)   (6+3)
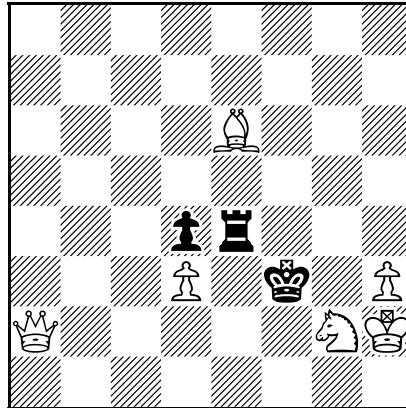
{*Try*: **1.♗×e4?** (−)
   1...♛×e4 2.♕e2≠.
   1...♙d3!}

Key: **1.♕d2!** (−)
   1...♖e1 2.♘×e1[**A**], ♗g4[**B**], ♘h4[**C**]≠.
   1...♖g4 2.♘e1[**A**], ♗×g4[**B**]≠.
   1...♖h4 2.♘e1[**A**], ♘×h4[**C**]≠.
   1...♖e5 2.♗g4[**B**], ♘h4[**C**]≠.
   1...♖f4 2.♘e1[**A**]≠.
   1...♖e3 2.♗g4[**B**]≠.
   1...♖×e6 2.♘h4[**C**]≠.
   1...♖e2 2.♕f4≠.

THEMATIC CONTENT

Total Secondary Combinative Separation of three moves (**secondary threats**), with all eight possible combinations (i.e., the seven combinations of the three mates plus an **elimination mate**) forced by the ♖, using a **focal mechanism**: the ECONOMY RECORD.

CONSTRUCTIONAL NOTES

A vast improvement on my 12-unit setting of the theme, **36** – in **Die Schwalbe**, October 1999. Here, the ♔ is utilized, hence the superior economy. **NB**: the focal matrix is different to that of the abovementioned problem; but the *mechanism* is identical (indeed, unique!). I sited the ♕ on a2 (rather than on b2 or c2) because of 1.♗d7? (–) ♖e2 2.♕f7≠. It is a very slight pity that the defence in the elimination-mate variation of **40** is *doubly* motivated: pinning the ♘ *and* shutting off the ♕'s guard of f2. Nevertheless, this problem is a worthy companion to Norman A. Macleod's famous ♞ secondary combinative separator from the 1950s (Honourable Mention, **American Chess Bulletin**, 1954) – both have nine units and eight variations! In an e-mail to me, the English problemist IM Barry P. Barnes wrote that he absolutely *loves* **40**! Other versions of it (by the same two authors) – but *not* for publication! – (**C+**) are:

40A 8 / 2p1p1Q1 / 2B1r3 / 5k2 / 6S1 / 3S2PP / 4p3 / 4K3. This version has a legitimate try: 1.♘c4? ♖f6!; 1.♘c5!.

40B 16 / 4p1S1 / 8 / 2Bpr3 / 3p1k1p / 3Q1S1K / 8. 1.♗×d3? ♖e3!; 1.♗×e6!.
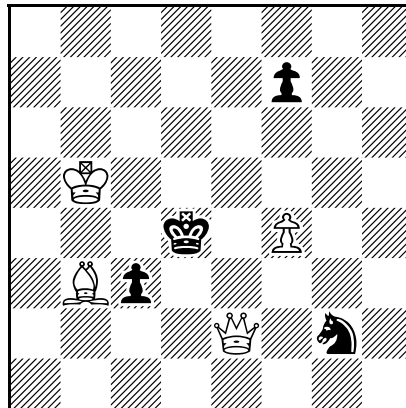
≠2　　√　　　　　　　　　(4+4)

Try: 1.♗c4? (>2.♕d3[**A**], ♕e5[**C**])
　　　1...♘h4, ♟c2, ♟f5　2.♕d3[**A**], ♕e5[**C**]≠.
　　　1...♘e3, ♟f6　2.♕d3[**A**]≠.
　　　1...♘e1　2.♕e5[**C**]≠.
　　　1...♘×f4!

Key: **1.♗c2!** (>2.♕d3[**A**], ♕e4[**B**], ♕e5[**C**])
　　　1...♘h4　2.♕d3[**A**], ♕e4[**B**], ♕e5[**C**]≠.
　　　1...♟f6　2.♕d3[**A**], ♕e4[**B**]≠.
　　　1...♟f5　2.♕d3[**A**], ♕e5[**C**]≠.
　　　1...♘e1　2.♕e4[**B**], ♕e5[**C**]≠.
　　　1...♘e3　2.♕d3[**A**]≠.
　　　1...♘×f4　2.♕e4[**B**]≠.
　　　1...♚d5　2.♕e5[**C**]≠.

THEMATIC CONTENT

Rudenko Theme; ***Total Primary Combinative Separation*** of three threats post-key, with a fine ***flight-giving key*** in a (nearly ***miniature***) ***Meredith*** setting; ***Partial Primary Combinative Separation*** of two threats in the try play.

CONSTRUCTIONAL NOTES

This problem is a very economical – it deploys only eight units! – rendering of this theme-blend, with a lovely flight-giving key to boot. The formal imperfection of Partial Primary Combinative Separation of two threats after the try is converted into the formal perfection of *Total* Primary Combinative Separation of three threats after the key. **41** was developed from a [then unpublished] ***Ideal Fleck miniature***, **74**: i.e., simply remove the ♟f7, thence shift every unit one square South-East (i.e., g2→h1), and one brings to light this miniature.
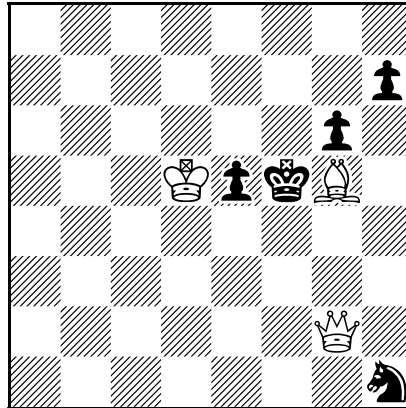
≠2   √√   (3+5)

Try: 1.♗h6? (>2.♕f3[**B**], ♕g5[**C**])
    1...♞f2 2.♕f3[**B**], ♕g5[**C**]≠.
    1...♞g3 2.♕f3[**B**]≠.
    1...♟g5, ♟e4 2.♕(×)g5[**C**]≠.
    1...♚f6!

Try: 1.♗~(d8)? (>2.♕e4[**A**], ♕f3[**B**], ♕g5[**C**])
    1...♚f4!

Key: **1.♗h4!** (>2.♕e4[**A**], ♕f3[**B**], ♕g5[**C**])
    1...♟h5 2.♕e4[**A**], ♕f3[**B**], ♕g5[**C**]≠.
    1...♟h6 2.♕e4[**A**], ♕f3[**B**]≠.
    1...♟e4 2.♕×e4[**A**], ♕g5[**C**]≠.
    1...♞f2 2.♕f3[**B**], ♕g5[**C**]≠.
    1...♚f4 2.♕e4[**A**]≠.
    1...♞g3 2.♕f3[**B**]≠.
    1...♟g5 2.♕g5[**C**]≠.

THEMATIC CONTENT

Rudenko Theme; *Total Primary Combinative Separation* of three threats (post-key), with a satisfying *flight-giving key* in a (nearly *miniature*) *Meredith* setting; *Partial Primary Combinative Separation* of two threats in the try play.

CONSTRUCTIONAL NOTES

Composed 26.ii.2000 (very late at night: between midnight and 5.00 am!), this problem is a very economical – it deploys only eight units! – rendering of this theme-blend. The lovely, hard-to-see flight-giving key also liberates ♟g6; moreover, it both allows and yet provides for 1...♚f4, by guarding g3. Notice that the two tries are 'real', in that they activate their own refutations! The formal imperfection of Partial Primary Combinative Separation of two threats after the first try is converted into the formal perfection of *Total* Primary Combinative Separation of three threats after the key. All Black units move! With even better construction and White economy, as well as the presence of two tries, this problem is something of an improvement on my PS959 from **The Problemist Supplement**, **41**:1...♞g3 is the only strong unprovided-for defence.

43 Ian Shanahan: **StrateGems**, October 2000, {T0225}. **C+**

≠2   √   (4+7)
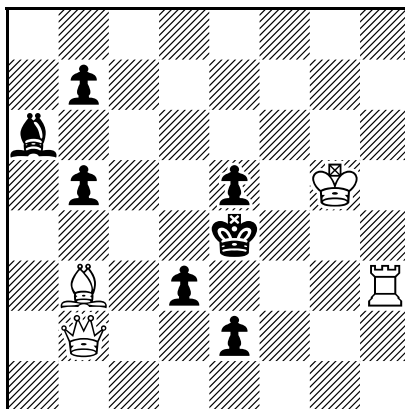
Try: 1.♕c3? (>2.♕b4[**A**], ♕×d3[**B**])
    1...♟e1♖, ♟b6 2.♕b4[**A**], ♕×d3[**B**]≠.
    1...♟e1♞ 2.♕b4[**A**]≠.
    1...♟e1♝, ♟e1♛ 2.♕×d3[**B**]≠.
    1...♟b4!

Key: **1.♕d2!** (>2.♕b4[**A**], ♕×d3[**B**], ♕e3[**C**])
    1...♟b6 2.♕b4[**A**], ♕×d3[**B**], ♕e3[**C**]≠.
    1...♟e1♖ 2.♕b4[**A**], ♕×d3[**B**]≠.
    1...♟e1♞ 2.♕b4[**A**], ♕e3[**C**]≠.
    1...♟e1♝ 2.♕×d3[**B**], ♕e3[**C**]≠.
    1...♚d4 2.♕b4[**A**]≠.
    1...♟e1♛ 2.♕×d3[**B**]≠.
    1...♟b4 2.♕e3[**C**]≠.

THEMATIC CONTENT

Rudenko Theme; *Total Primary Combinative Separation* of three threats post-key, with a fine *flight-giving key* in a *Meredith* setting; *Partial Primary Combinative Separation* of two threats in the try play; *Black Allumwandlung* [AUW] (the thematic moves are coloured). Definitely solver-friendly!

CONSTRUCTIONAL NOTES

Composed 29.vi.2000. The formal imperfection of Partial Primary Combinative Separation of two threats after the try is converted into the formal perfection of *Total* Primary Combinative Separation of three threats after the key. Although not astonishingly original, this is technically flawless, with a good key. Most units have more than one function (e.g. the ♗e3 also prevents 1.♕b4≠)! **43** is a slightly more economical counterpart to **RL1** – Robert Lincoln, 4th Honourable Mention, **The Problemist**, 1991–I: 24 / S4S2 / 6B1 / 1p1k1P2 / 1K1p2p1 / 3Q3s, ≠2, 1.♙f4!. Neither composition has *any* strong (e.g. flight-giving) unprovided-for defences! "Stepping stones" (all ≠2, **C+**), all less good, were:

43A 16 / 5pK1 / 4S3 / 4kP2 / 1B1p4 / 1Q2p3 / 2B5;

43B 6K1 / 8 / 4p3 / 3Spp2 / 3kP3 / B1p5 / Q2p4 / 1B6; This version has an *elimination mate*;

43C 16 / 4p3 / 8 / 4SpK1 / 4kpS1 / 3p1p2 / B4Q2;

43D 16 / 1p6 / b4K2 / 1p1SS3 / 4kp2 / 1B1p1p2 / 1Q6.

44 Ian Shanahan: 1st Commendation, **The Problemist**, 2000–II [November 2000, {C9582}]. **C+**

~ To Geoff Foster: "The Cramped Elevator" ~
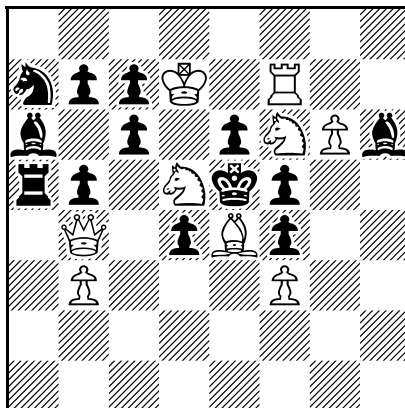
≠2   *√√√√√√√√√√   (9+13)

Set: 1...♟d3 2.♕c3≠.
　　1...e♟xd5 2.♕e7(♖e7?)≠.

Try: 1.♔xc7? (>2.♘d7, ♕d6)
　　1...♟xe4!

Try: 1.♖e7? (>2.♖xe6)
　　1...♟xe4!

Try: 1.♕e7? (>2.♕xe6)
　　1...♟d3!

Try: 1.♘c3? (>2.♕c5)
　　1...♟b6[**a**], ♝f8[**b**]!

Try: 1.♘e7[**A**]? (>2.♕c5)
　　1...♟b6[**a**]!

Try: 1.♘b6[**B**]? (>2.♕c5)
　　1...♟xb6 2.♕d6≠.
　　1...♝f8[**b**]!

Try: 1.♘xf4? (>2.♘d3)
　　1...♝xf4 2.♕c5≠.
　　1...♟xe4 2.♘g4≠.
　　1...♚xf4!

Try: 1.♕c5? (>2.d♘~)
　　1...♟b6[**a**] 2.♘xb6[**B**]≠.
　　1...♝f8[**b**] 2.♘e7[**A**]≠.
　　1...e♟xd5 2.♕e7(♖e7?)≠.
　　1...c♟xd5 2.♕xc7≠.
　　1...♟b4!

Try: 1.♗d3? (>2.♕e1)
　　1...♜a1[**c**], ♜a2[**d**]!

Try: 1.♗c2[**C**]? (>2.♕e1)
　　1...♜a1[**c**]!

Try: 1.♗b1[**D**]? (>2.♕e1)
　　1...♜a2[**d**]!

Key: **1.♕e1!** (>2.♗c2[**C**], ♗b1[**D**], ♗d3)
　　1...♜a1[**c**] 2.♗b1[**D**]≠.
　　1...♜a2[**d**] 2.♗c2[**C**]≠.
　　1...♟b4 2.♗d3≠.
　　1...♟xe4 2.♕xe4(♘g4?)≠.
　　1...♟d3 2.♕c3≠.

● **Banny Theme** ×2, the vehicle being **battery-formation** and **-play**; **try/key + threat Sequence-Reversal** ×2; **Urania Theme** ×2 (♕c5, ♗d3); **Threat Correction** (after 1.♘xf4?); **(Partial) Fleck Theme**; **Total Change**; **total dual-avoidance** by elimination of a **guard**; **Fedorovich Theme** (after the key, each of the five Black defence is a **refutation** to some try!).

CONSTRUCTIONAL NOTES

Composed 24.vii.2000. Bob Meadley described the position as "a cramped elevator" (hence the motto); he supplied a proof-game of it demonstrating its legality (notice that the eight ♟s have made seven captures, with nine White units being present in the diagram). Including every threat, there are 17 mates in total! Also, many refutations either have a set-mate or are activated by the very try they refute! Within the Banny sequences, I consider those tries with dual refutations to be a valid extension of the Banny pattern – a logical introduction to the Banny tries, in that the sequence of tries increases in intelligence! They are particularly pertinent when there is just one such square for the try-piece available (as with 1.♗d3?). Preliminary, non-thematic tries grace this problem. From 1.♕e7? onwards, 1...♟xe4 is dealt with in various ways (after 1.♘xf4? by a thematic indirect battery!). The try 1.♕c5? forms one battery: it is therefore appropriate that its refutation is by a battery-opening! However, only some of its six primary threats are forced, whereas after the key, *all* of its three threats manifest themselves as mates – so, there is a progression towards perfection! Observe that the by-play after 1.♕c5? and 1.♕e1! is strategically matched.

CRITICISMS: ① 1.♘xc7? ♝f8! militates against thematic clarity; ② throughout the ♕/♗ Banny phases (including the actual play itself), ♘d5 has no function – except as a **plug**; ③ and throughout the ♕/♘ Banny phases, neither ♘f6 nor ♗e4 have any function; ④ 1.♘xc7? ♚xf8! is a *very obvious* refutation, despite the lovely variations that occur within this phase; ⑤ the ♙s are *all* plugs, though ♙b3 stops 2.♕b2≠ from being a dual after 1...♟d3 in the set-play; ⑥ the position is rather ugly – in a rather beautiful sort of way.

45 Ian Shanahan: **StrateGems**, January 2001, {T0254**v**}. **C+**
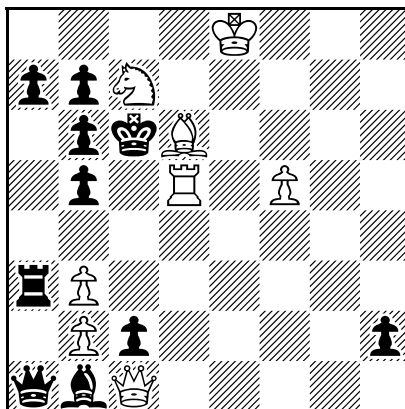
≠2   √√√√√√   (8+10)

Try: 1.♖d2? (>2.♕h1)   *Try*: 1.♗g3? (>2.♕h6)   *Key*: **1.♕h6!** (>2.♗~(h2))
   1...♖×b3[**a**], ♖a4[**b**]!   1...♙h1♕[**c**], ♛×b2[**d**]!   1...♙h1♕[**c**] 2.♗h2[**D**]≠.
                                                                                           1...♛×b2[**d**] 2.♗e5[**C**]≠.
Try: 1.♖d4[**A**]? (>2.♕h1)   *Try*: 1.♗e5[**C**]? (>2.♕h6)   1...♙c1♛ 2.♗f4≠.
   1...♗a2 2.♕×c2≠.   1...♙h1♕[**c**]!
   1...♖×b3[**a**]!
                                  Try: 1.♗×h2[**D**]? (>2.♕h6)
Try: 1.♖d3[**B**]? (>2.♕h1)   1...♛×b2[**d**]!
   1...♖a4[**b**]!

Try: 1.♕h1? (>2.♖~d)
   1...♖×b3[**a**] 2.♖d3[**B**]≠.
   1...♖a4[**b**] 2.♖d4[**A**]≠.
   1...♗a2 2.♖d1≠.
   1...♙c1♛!

THEMATIC CONTENT

Banny Theme ×2, based on **battery-formation** and **-play**; **try/key + threat Sequence-Reversal** ×2; **(Partial) Fleck Theme**; **Total Change**; **changed mates** (in the virtual play).

CONSTRUCTIONAL NOTES

Lovely geometry! This problem inspired Geoff Foster's Brian Harley Award winner, apparently. Apart from ♙f5 (a **plug**), *all* White units function in *all* phases! Note that the diagram originally had a ♗c8, but +♟b7 and +♟a6 is preferred (**C+**), even though the diagram now has one more unit. ♚e8 avoids the cook 1.♕e3! ~ 2.♕e8≠; ♟b5 and ♟b6 also prevent various other cooks by the ♕. Within the Banny sequences, I consider those tries with dual refutations to be a valid extension of the Banny pattern – a logical introduction to the Banny tries, in that the sequence of tries increases in intelligence! They are particularly pertinent when there is just one such square for the try-piece available (as with 1.♖d2? and 1.♗g3? here). The fact that 1.♕h1? and 1.♕h6! both entail four primary threats but only three of them are able to be realized as mates in each case is a flaw; and ♙f5 is something of a pointer to the key. I was rather dissatisfied with the fairly meagre actual play, and in January 2005 created a heavier version (11+9) with extra (thematic) post-key by-play: **45A** Bs2K3 / 1PS5 / 1pkB4 / 1p1R1P2 / 8 / rP6 / PPp4p / qbQ5 (**C+**). But I'm not sure that the additional force is really worth it.

46 Ian Shanahan: **The Problemist**, January 2001, {C9604}. **C+**

~ To Geoff Foster ~
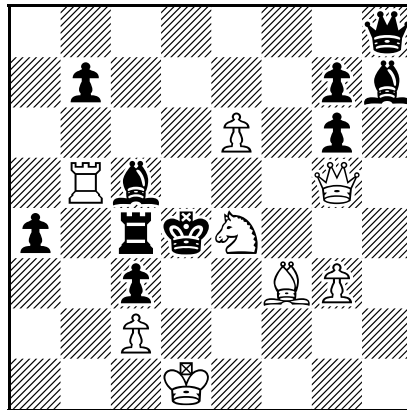
≠2   √√√√   (8+10)

Try: 1.♘f2? (>2.♕f4 *†*)   *Key*: **1.♘×c3!** (>2.♘e2)
    1...♕f8[**a**], ♕b8[**b**]!   1...♚×c3 2.♕d2(♕e3?)≠. *
                                1...♜×c3 2.♕f4≠. *†*
Try: 1.♘d6[**A**]? (>2.♕f4 *†*)   1...♜b4 2.♕×c5≠.
    1...♝×d6 2.♖d5(♕e5?)≠. *
    1...♕f8[**a**]!

Try: 1.♘f6[**B**]? (>2.♕f4 *†*)
    1...♕b8[**b**]!

Try: 1.♕f4? *†* (>2.♘~)
    1...♕f8[**a**] 2.♘f6[**B**]≠.
    1...♕b8[**b**] 2.♘d6[**A**]≠.
    1...♝d6 2.♘×d6(♕e5?)≠. *
    1...♚d5 2.♕d6(♘g5?,♘×c5?)≠. *
    1...♟g5! (2.♘×g5? ♝e4!)

† = **Urania Theme**;
* = **total dual-avoidance**.

• **Banny Theme** (entirely within the virtual play!); **try/key + threat Sequence-Reversal**; **Urania Theme** (♕f4);
battery-formation and **-play** (only during the virtual phases); **Threat Correction** and **Radical Change** after
the **sacrificial flight-giving key**.

CONSTRUCTIONAL NOTES

Composed 1.ix.2000. Aside from ♙g3 (a **plug**), *all* White units function in *all* phases! There are absolutely no
pointers to the key or to its variations – so, very deceptive. Thus we have a lovely concoction of 'very old' and
'new' – "rather like a block-threat in spirit" [David Shire, in personal correspondence]. The problem is unified
by the Urania theme and total dual-avoidance spanning all of the phases. The trendiness of sequence-
reversal – together with the rather quotidian Banny battery-building – may fool solvers into thinking that they
have found the key! **46** was developed from a single ♕/♘ Banny (i.e., the first half of **44** above,"The
Cramped Elevator" double Banny – **46A**   6q1 / 1p1P1p2 / 1Q3p2 / 3Skr2 / 1P3pP1 / 5Pp1 / B2K4 / 8 (**C+**)).
Then I made a preliminary version of the diagram with a completely virtual Banny and ♘×♟ key – Geoff
Foster's superb idea! – but with very thin post-key play: **46B**   q7 / p7 / 2p1P1p1 / 2Q3p1 / 4Skr1 / 2PB2pP /
6P1 / 6K1 (**C+**). The major breakthrough was using a ♖b5 and ♝c5 to 'widen' the problem significantly
without too much additional force. Note that the single ♕/♘ Banny could easily be economized further – if the
♘×♟ try were removed; but then it would be utterly hackneyed. In **46**, shifting the ♔ to e1 sadly introduces a
post-key **dual**: 1.♘×b3! ♝b4 [pinning defence] 2.♕e5, ♕d2≠; there is no way to eradicate 2.♕d2≠ in this
rich potential variation. Within the Banny sequences, I consider those tries with dual refutations to be a valid
extension of the Banny pattern – a logical introduction to the Banny tries, in that the sequence of tries
increases in intelligence!

47 Ian Shanahan: 4th Honourable Mention, **The Problemist**, 2001. **C+**
[**The Problemist Supplement**, January 2001, {PS1097}.]

≠2   √   (5+5)
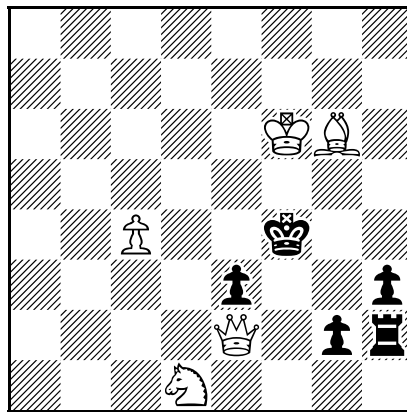
Try: 1.♗f5? (>2.♕×e3[**A**], ♕g4[**B**])
    1...♟g1♞, ♖h1 2.♕×e3[**A**], ♕g4[**B**]≠.
    1...♟g1♖ 2.♕×e3[**A**]≠.
    1...♟g1♗, ♚g3 2.♕g4[**B**]≠.
    1...♟g1♛!

Key: **1.♗h5!** (>2.♕×e3[**A**], ♕g4[**B**], ♕f3[**C**])
    1...♖h1 2.♕×e3[**A**], ♕g4[**B**], ♕f3[**C**]≠.
    1...♟g1♞ 2.♕×e3[**A**], ♕g4[**B**]≠.
    1...♟g1♖ 2.♕×e3[**A**], ♕f3[**C**]≠.
    1...♟g1♗ 2.♕g4[**B**], ♕f3[**C**]≠.
    1...♚e4 2.♕×e3[**A**]≠.
    1...♚g3 2.♕g4[**B**]≠.
    1...♟g1♛ 2.♕f3[**C**]≠.

THEMATIC CONTENT

Rudenko Theme; ***Total Primary Combinative Separation*** of three threats post-key, with a fine ***flight-giving key*** in a ***Meredith*** setting; ***Partial Primary Combinative Separation*** of two threats in the try play; ***Black Allumwandlung*** [AUW] ×2 (the thematic moves are coloured). As far as I am aware, this was the first example of the total combinative separation + Black AUW + *two* **flights** blend, with one flight being given by the key. A unique, solver-friendly Meredith!

CONSTRUCTIONAL NOTES

Composed 25.vi.2000. The formal imperfection of Partial Primary Combinative Separation of two threats after the try is converted into the formal perfection of *Total* Primary Combinative Separation of three threats after the key. An unprovided flight is unavoidable – a pity, really; and a key giving *both* flights remains elusive. ♟e3 stops the cook 1.♕f2+! ♚g4 2.♘e3≠; ♙c4 to h4 and ♚e6 does not help because of the ruinous ***dual*** 1...♚e4 2.♕×e3, ♕c4≠, which could not be worked in as an ***elimination mate***, alas. Moreover, the 'outlier' ♙c4 really does telegraph the key, but at least the try 1.♗f5? provides for 1...♚g3 and is ostensibly a stronger move than the key.

48 Ian Shanahan: **The Problemist**, March 2001, {C9623}. **C+**

~ To David Shire ~
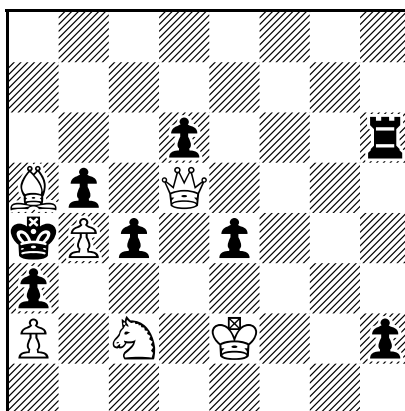
≠2   *√√√√√√√   (6+8)

Set: 1...♟c3 2.♕b3≠.   *Try*: 1.♕d1[**X**]? (>2.♘~)   *Key*: **1.♕a8![Y]** (>2.♗c7[**C**], ♗d8[**D**], ♗b6[**E**])
　　　　　　　　　　　　　　1...♟h1♛[**a**] 2.♘e1[**B**]≠.　　1...♖h8[**c**] 2.♗d8[**D**]≠.
Try: 1.♘d4? (>2.♕×b5)　　1...♖h3[**b**] 2.♘e3[**A**]≠.　　1...♖h7[**d**] 2.♗c7[**C**]≠.
　1...♖h5! (2.♕d1≠?)　　　1...♟c3!　　　　　　　　1...♟d5 2.♗b6[**E**]≠.

Try: 1.♘a1? (>2.♕d1[**X**])　　*Try*: 1.♗b6[**E**]? (>2.♕a8[**Y**])
　1...♟h1♛[**a**], ♖h3[**b**]!　　　1...♖h8[**c**], ♖h7[**d**]!

Try: 1.♘e3[**A**]? (>2.♕d1[**X**])　　*Try*: 1.♗c7[**C**]? (>2.♕a8[**Y**])
　1...♟c3 2.♕b3≠.　　　　　　1...♖h8[**c**]!
　1...♟h1♛[**a**]!

　　　　　　　　　　　　　　Try: 1.♗d8[**D**]? (>2.♕a8[**Y**])
　　　　　　　　　　　　　　　1...♖h7[**d**]!
Try: 1.♘e1[**B**]? (>2.♕d1[**X**])
　1...♖h3[**b**]!

THEMATIC CONTENT

Banny Theme ×2, based on *battery-formation* and *-play*; *try/key + threat Sequence-Reversal* ×2; *(Partial) Fleck Theme* (post-key); *Total Change*.

CONSTRUCTIONAL NOTES

Perfect construction, with really lovely geometry! (Indeed, quite a miraculous find!) Numerous lines must not be blocked. The *Letztform* for this theme-combination? In the ♕/♘ Banny phases, ♟d6 appears to **plug** d6 so that 1...♖d6 won't ruin the pattern – deceptive? Note that ♔ to a2 (–♟a3) cooks: 1.♘a3! (>2.♕d1, ♕×a5), alas. In **48**, after the key, ♙b4 is a plug that prevents further threats, thereby making the (partial) Fleck Theme more accurate. ♟e4, in addition to shielding the ♔ from the ♖, also stops 1...♟h1♛ from attacking a8 in the actual phase. After 1.♕d1?, only two of its four primary threats are forced, whereas after the key, *all* of its three threats manifest as mates – so, there is a progression towards perfection! This problem was developed from a single ♕/♗ Banny (i.e., the second half of **44** above, "The Cramped Elevator" double Banny): **48A** 16 / 5pr1 / 1pBp1Q2 / 1Pk1p3 / 8 / 2K1S2 / 8 (**C+**). The diagram can even be recast in **Meredith**, but with idle White units in each phase: e.g. **48B** 16 / 3p3r / Bp1Q4 / kPp5 / P7 / K1S2P2 / 8 (**C+**). Geoff Foster proposed a two-solution setting with just 11 units: **48C** 16 / 3p3r / BP1Q4 / kPP5 / 8 / K1S3P1 / 8 (**C+**). Here is a 13-unit setting, but with ♙c4 and ♙g2 redundant after the key: **48D** 16 / 4p2r / pBp1Q3 / SkPp4 / 8 / K2S2P1 / 8 (**C+**). Within the Banny sequences, I consider those tries with dual refutations to be a valid extension of the Banny pattern – a logical introduction to the Banny tries, in that the sequence of tries increases in intelligence! They are particularly pertinent when there is just one such square for the try-piece available (as with 1.♘a1? and 1.♗b6? in **48**).

49 Ian Shanahan: **The Problemist**, March 2002, {C9752}. **C+**

≠2   *√√√√   (6+4)
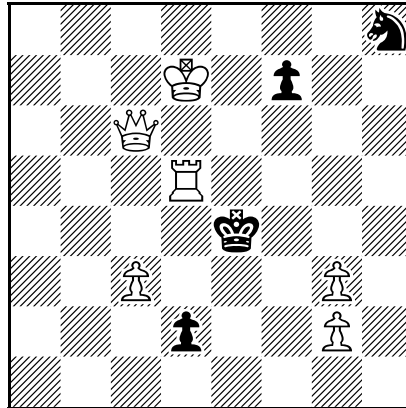
Set: 1...f♟~ 2.♕e6≠.

Try: 1.♖c5+?
  1...♞e3 2.♕f3≠.
  1...♚d3! (2.♕f3+ ♚c2!)

Try: 1.♖d6+?
  1...♚e3 2.♕f3≠.
  1...♚e5 2.♕d5≠.
  1...♚f5! (2.♕d5+ ♚g4!)

Try: 1.♕c4+?
  1...♚e3! (2.♕f4+ ♚e2!; 2.♕d3+ ♚f2!)

Try: 1.♕c5? (>2.♕d4[**A**])
  1...♟d1♕!

Key: **1.♕f6!** (>2.♕d4[**A**], ♕e5[**B**], ♕f3[**C**])
  1...♟d1♞ 2.♕d4[**A**], ♕e5[**B**], ♕f3[**C**]≠.
    1...♟d1♗ 2.♕d4[**A**], ♕e5[**B**]≠.
  1...♞g6 2.♕d4[**A**], ♕f3[**C**]≠.
  1...♟d1♖ 2.♕e5[**B**], ♕f3[**C**]≠.
  1...♚×d5 2.♕d4[**A**]≠.
  1...♟d1♕ 2.♕e5[**B**]≠.
  1...♚e3 2.♕f3[**C**]≠.

THEMATIC CONTENT

Total Primary Combinative Separation of three threats in the actual play, with a ***sacrificial flight-giving battery-destroying key*** in a pretty ***Meredith*** setting; ***Black Allumwandlung*** [AUW] (the thematic moves are coloured). As far as I am aware, this is only the second example of the total combinative separation + Black AUW + *two* **flights** blend, with one flight being given by the key. (The pioneer – which is less good – was **47**: PS1097 in **The Problemist Supplement**, January 2001, which gained 4th Honourable Mention!).

CONSTRUCTIONAL NOTES

An unprovided flight seems unavoidable; and a key giving *both* flights remains elusive. ♙g3 is redundant after the key, but the extra try phases do justify it – so this setting is preferable to the single-phase version ♕c6 to d6, +♟f6, −♙g3. Also, ♙c3 here does work after 1.♖c5+? and stops a cook 1.♕c3! – whereas in the single-phase version it does flag the key somewhat. ♟f7 prevents an obvious ≠1, as well as being a handy **plug**. But what a nice battery-destroying sacrificial flight-giving key!

≠2　　*　　　　　　　　　　　　(6+9)
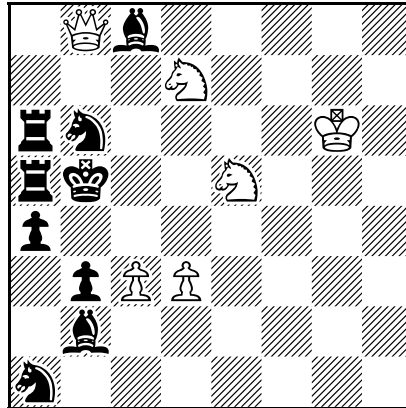
Set: 1...♖~ 2.♕×b6≠.

Key: **1.♕d6!** * (>2.♕c6[**A**], ♕c5[**B**], ♕b4[**C**])
❶　1...♗c1　2.♕c6[**A**], ♕c5[**B**], ♕b4[**C**]≠.
❷　1...♞c2　2.♕c6[**A**], ♕c5[**B**]≠.
❷　1...♟a3　2.♕c6[**A**], ♕b4[**C**]≠.
❷　1...♗b7　2.♕c5[**B**], ♕b4[**C**]≠.
❸　1...♗a3　2.♕c6[**A**]≠.
❸　1...♗×c3　2.♕c5[**B**]≠.
❸　1...♗×d7　2.♕b4[**C**]≠.
❹　1...♖~　2.♕×b6≠. †
❹　1...b♞~ * 2.♙c4≠. †
❺　1...♞c4!? * 2.♙×c4≠. †

† = **Karlström-Fleck Theme**;
* = **Dalton 2 Theme** (i.e., White directly unpins a Black unit, which then pins its unpinner **indirectly**!);
❶–❺ = five "levels of intelligence" of Black defences, uniting **Total Primary Combinative Separation** with **Secondary Black Correction** (i.e., the **Shanahan Blend**).

• The **Shanahan Blend** (i.e., **Total Primary Combinative Separation** [of three threats here, and with three **Karlström-Fleck** variations!] leading to **Secondary Black Correction**), combined with the **Dalton 2 Theme** – only the third example of this triple mélange to date.

CONSTRUCTIONAL NOTES

"Stepping stones" (all ≠2, **C+**), both less good, were:

50A 8 / 3p1Qp1 / 8 / K4srp / 2S2krp / 7s / 3PP1R1 / 1B5b;

50B 6Q1 / 4S2P / K5sr / 3S2kr / 8 / 4PP1R / 1P6 / b4s2.
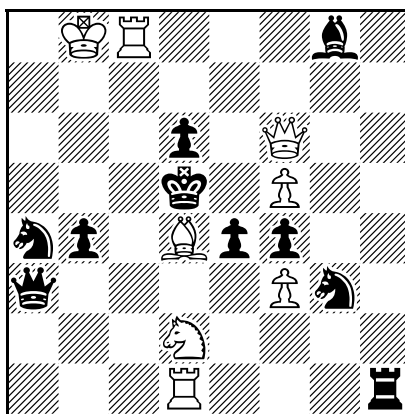
51 Ian Shanahan: **Australian Chess**, January 2003, {No.4**v**}. **C+**

≠2   *√√   (8+10)

Set: 1...g♞~ 2.♙×e4≠.

Try: 1.♗c5? (>2.♕×d6, ♕d4)
1...♖h6 2.♕d4≠.
1...♞×f5 2.♕×f5, ♙×e4≠. †
1...♟×c5 2.♖d8≠.
1...♞×c5!

Try: 1.♞c4? (>2.♕×d6)
1...♖h6 2.♗c3≠. *
1...♟b3 ‡ 2.♗g1≠. *
1...♞×f5 2.♕×f5≠. †
1...♞c5 2.♞b6≠.
1...♟×f3!

Key: **1.♗e5!** (>2.♕×d6)
1...♖h6 2.♞b3≠. *
1...♟b3 ‡ 2.♞f1≠. *
1...♞×f5 2.♙×e4≠. †
1...♟×e5 2.♕d8≠.
1...♗e6 2.♕×e6≠.

† = **Mäkihovi-Ellerman Theme**;
‡ = **Valve**;
* = **Mackenzie Theme** via **half-battery**.

• **Half-battery** with three **changed mates**; **Mäkihovi-Ellerman Theme***; **Mackenzie Theme****; *almost* a 3×2 **Zagoruyko pattern**; 12 mates in all (including the threats).

* *The Problemist*, July 1979, pp.342–343: "In the virtual play (set or try), a Black defence allows two White mates, which are forced individually in further try- and post-key play".

** According to the *Encyclopedia of Chess Problems: Themes and Terms*, by Milan Velimirović and Kari Valtonen (Chess Informant, Belgrade, 2012), p.266: "**MACKENZIE THEME**: Two black pieces control a white battery. In two variations one or the other of these pieces abandon or lose the control [of the battery] and the white battery mates by shutting-off or capturing the other piece".

CONSTRUCTIONAL NOTES

"Stepping stones" (all ≠2, **C+**), all less good, were:

51A 3R2K1 / 1(p)6 / 4p1Qb / 4k3 / 2P1Bpp1 / 1r6 / 4S3 / r3R3;

51B 3R3b / 1p5K / 4p1Q1 / 4k1P1 / 4Bpp1 / 1r5p / 1p2S3 / r3R3;

51C 2R3bK / p6p / 3p1Q2 / 3k1P2 / 3Bpp2 / r7 / p2S4 / 3R3r;

51D 2R3bK / p6p / 3p1Q2 / 3k1P2 / 3Bpp2 / r4Ps1 / p2S4 / 3R3r.

I quickly saw that adding a ♙f3 and a ♞g3 gave a third changed-mate readily: it's definitely worth the (minimal) extra material! ♟f4 merely prevents duals and extraneous threats during the 1.♞c4? phase. Otherwise, there are *no* **camouflage pieces** or **nightwatchmen**. The crudity of the refutation 1...♞×c5! after 1.♗c5? is a real pity: it is not a good refutation – but it's unavoidable, alas.

PRECURSORS:

1. Sergei Shedey, 2nd Prize **Konk. Odesskogo Shakh.** 1967. [FIDE Album 1964–1967, No.72.]
2. Dom Joseph Coombe-Tennant, **The Problemist**, September-October 1977, {C6002}.

52 Ian Shanahan: **Australian Chess**, May 2003, {No.8**v**}. **C+**

≠2   √√   (8+4)
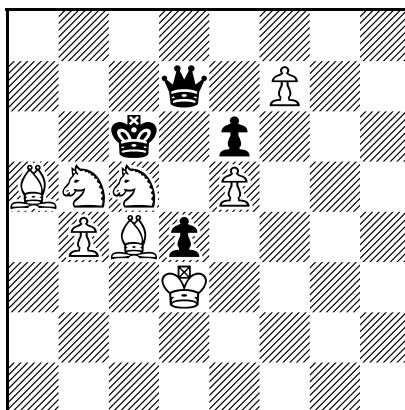
Try: 1.♗×e6? (−)
    1...♛×b5 2.♗×d7≠.
    1...♛×e6!

Try: 1.♙f8♕? (−)
    1...♛h7+!

Key: **1.♗b3!** (−)
    1...♛~7 2.♘×d4≠.
    1...♛~d 2.♘a7≠.
    1...♛×b5 2.♗a4≠.

THEMATIC CONTENT

The venerable *Focal Theme* with a waiting key that gives a *flight*.

53 Ian Shanahan: **The Problemist**, July 2003, {C9926}. **C+**

≠2   √   (7+5)
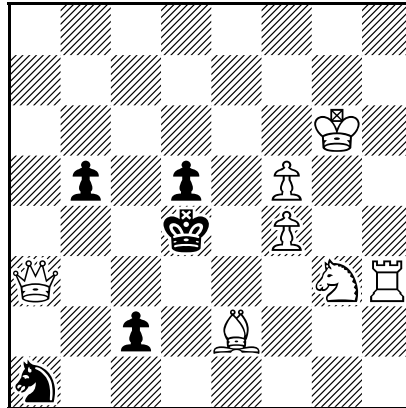
Try: 1.♘~? (>2.♕b4[**A**], ♕e3[**B**])
    1...♟c1♘, ♟b4 2.♕b4[**A**], ♕e3[**B**]≠.
    1...♟c1♗, ♞b3 2.♕b4[**A**]≠.
    1...♟c1♖, ♚e4 2.♕e3[**B**]≠.
    1...♟c1♛!

Key: **1.♘e4!** (>2.♕b4[**A**], ♕e3[**B**], ♕d3[**C**])
    1...♟b4 2.♕×b4[**A**], ♕e3[**B**], ♕d3[**C**]≠.
    1...♟c1♘ 2.♕b4[**A**], ♕e3[**B**]≠.
    1...♟c1♗ 2.♕b4[**A**], ♕d3[**C**]≠.
    1...♟c1♖ 2.♕e3[**B**], ♕d3[**C**]≠.
    1...♞b3 2.♕b4[**A**]≠.
    1...♚×e4 2.♕e3[**B**]≠.
    1...♟c1♛ 2.♕d3[**C**]≠.
    1...♟×e4 2.♕d6≠.

THEMATIC CONTENT

Rudenko Theme; ***Total Primary Combinative Separation*** of three threats post-key, with a good ***sacrificial flight-giving key*** and an ***elimination mate*** in a ***Meredith*** setting; ***Partial Primary Combinative Separation*** of two threats in the try play; ***Black Allumwandlung*** [AUW] ×2 (the thematic moves are coloured). Unique? Definitely solver-friendly!

CONSTRUCTIONAL NOTES

Composed 24.vi.2000. The formal imperfection of Partial Primary Combinative Separation of two threats after the try is converted into the formal perfection of *Total* Primary Combinative Separation of three threats after the key. ♗f5 is a cook-stopping **plug**; −♗f4 +♟e5 (**C+**) is less good, as 1...♟e4 (giving a flight-square at e5) is not provided-for, and in any case leads to a fatal **dual** 2.♖h4≠ after 1...♚×e4. ♔f6 (−♗f4) cooks: 1.♖h4≠. The fact that 1...♞b3 gives the ♚ flights at c3 *and* e3 in the set-play, with no mate in sight, is a regrettable flaw; likewise, 1...♟b4 (potentially allowing the ♚ a flight to c5). The key – though lovely – is somewhat obvious: how else is one to activate ♖h3?

54 Ian Shanahan & Tony Lewis: **The Problemist**, September 2003, {C9946}. **C+**

≠2   √   (7+3)
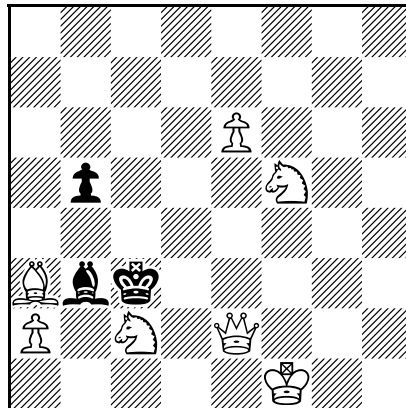
Try: 1.♘e1? (>2.♕d3, ♕e3)   *Key*: **1.c♘e3!** (–)
    1...♗c2 2.♕×c2≠.   1...♗d5 2.♘×d5[**A**], ♘d1[**B**], ♕c2[**C**]≠.
    1...♗c4!   1...♗d1 2.♘d5[**A**], ♘d1[**B**]≠.
                                    1...♗c2 2.♘d5[**A**], ♕×c2[**C**]≠.
                                    1...♗×e6 2.♘d1[**B**], ♕c2[**C**]≠.
                                    1...♗a4 2.♘d5[**A**]≠.
                                    1...♗c4 2.♘d1[**B**]≠.
                                    1...♗×a2 2.♕c2[**C**]≠.
                                    1...♙b4 2.♗b2≠.

THEMATIC CONTENT

Total Secondary Combinative Separation of three moves (**secondary threats**), with seven combinations forced by the ♗ using a **focal mechanism**; and there is one **elimination mate** after 1...♙b4, yielding $2^3 = 8$ variations in all.

CONSTRUCTIONAL NOTES

Another 'focal' secondary combinative separation accomplished by the ♗. The focal matrix here, however, is different to its cognates' – although the *mechanism* is identical (indeed, unique!). In this problem, though, there is just one try. I am not fond of the **plug** ♙e6.

55 Ian Shanahan, **The Problemist Supplement**, July 2004, {PS1522}. **C+**
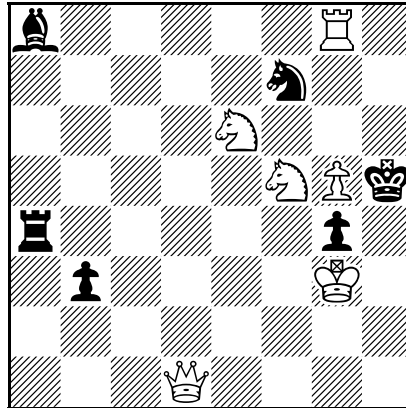
≠2　　√√√√　　　　　　(6+6)

Try: 1.♕c2? (>2.♕h2, f♘g7 *z*)　　　　　*Key*: **1.♕b1!** (>2.f♘g7 *z*)
　　1...♟×c2!　　　　　　　　　　　　　　　1...♗e4　2.♘f4≠. *x*
　　　　　　　　　　　　　　　　　　　　　　1...♖e4　2.♕h1≠. *x*
Try: 1.♕d2, ♕e2, ♕g1? (>2.♕h2 *z*)　　　1...♞×g5 2.♖×g5≠.
　　1...♗g2!

Try: 1.♕d7? (>2.♕×f7)
　　1...♞~　2.♕h7≠.
　　1...♞×g5!? *y*　2.♖×g5≠.
　　1...♞h6!

Try: 1.♕d3? (>2.f♘g7)
　　1...♖e4!

x = **Seilberger Interferences** (i.e., **Levmann defences** + **Grimshaw Interferences**);
y = **Secondary Black Correction**;
z = **Barnes 2 Theme**.

• Composed 16.iv.2003. There are no duplicate variations that merely repeat thematic mates (i.e., so-called "Black duals"). There are also various tries by the ♕; these more than compensate for a dual in the set-play.

56 J. J. O'Keefe & J. L. Beale (after A. N. Lebedev): **The Problemist**, 1950 – *version* by Ian Shanahan: **The Problemist**, July 2005, p.158, {No.18}. **C+**
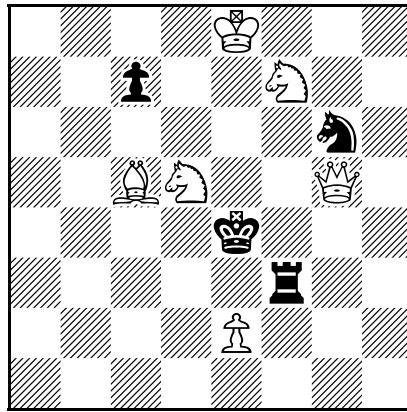
≠2   *√√   (6+4)

Set: 1...♖~3 2.♘f6≠.
1...♖~f 2.♘c3≠.

Try: 1.♔d8? (–)
1...♖d3!

Try: 1.♗a7? (–)
1...♟c5!

Key: **1.♘e7!** (–)
1...♖~3 2.♕f5≠.
1...♖~f 2.♕e3≠.
1...♖f4!? 2.♕d5≠.
1...♞~ 2.♕(×)e5≠.
1...♟c6 2.♘d6≠.

• An economical **focal mutate** with two changes – as expected – and one added mate (showing a ♖ **Secondary Correction** with a **self-block**). My 2005 version yields two extra tries and is slightly more economical than the original 1950 setting: **JJOK & JLB1** 8 / K2sQ3 / 2S3r1 / 5k1B / 4S3 / 1s2B3 / 16.
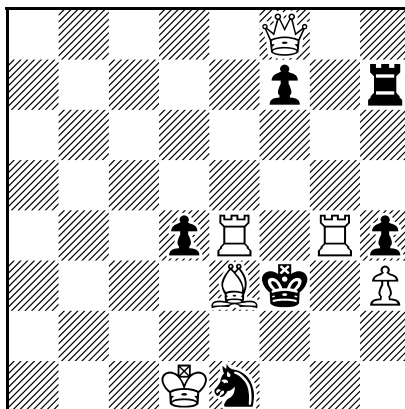
57 Ian Shanahan: **Australian Chess**, January 2006, {No.67}. **C+**

≌2   *√√√   (6+6)

Set: 1...♟×e3 2.e♖f4≠.   *Key*: **1.♕a8!** (>2.♖e5[**A**], ♖e6[**B**], ♖e7[**C**], ♖e8[**D**])
                                              1...♜h6[**a**] 2.♖e6[**B**]≠.
Try: 1.♖e7? (>2.♕a8)   1...♜h5[**b**] 2.♖e5[**A**]≠.
      1...♜h6[**a**], ♜h5[**b**]!   1...f♟~ 2.♖e7[**C**]≠.
                                              1...♜h8 2.♖e8[**D**]≠.
Try: 1.♖e5?[**A**] (>2.♕a8)   1...♟×e3 2.e♖f4≠.
      1...♜h8 2.♕×f7≠.
      1...♟f6 2.♕×f6≠.
      1...♟f5 2.♕×f5≠.
      1...♟×e3 2.♖f5≠.
      1...♜h6[**a**]!

Try: 1.♖e6[**B**]? (>2.♕a8)
      1...♟×e3 2.♖f6≠.
      1...♜h5[**b**]!

THEMATIC CONTENT

Banny Theme; ***try/key + threat Sequence-Reversal***; ***(Partial) Fleck Theme***; ***battery-formation*** and ***-play***; (concurrent) ***changed mates*** (after 1...♟×e3).

CONSTRUCTIONAL NOTES

♞e1 prevents cooks like 1.♕d6!. 1.♕a3 insinuates a *double* Banny, which I achieved in **45** (**StrateGems**, January 2001) and in **48** (**The Problemist**, March 2001). "Stepping stones" (all ≠2, **C+**), both less good, were:

57A 8 / KpkB1S2 / 3R4 / P7 / p7 / 1rp5 / 2Q5 / 8; Five primary threats, but only four of them are realized;

57B 5Q2 / 5p1r / 16 / 4R2p / 2S1Bk1K / 7s / 4s3; Fine − but the diagram gives an additional battery-mate and change; worth the extra unit.

Within the Banny sequence, I consider the try with dual refutations to be a valid extension of the Banny pattern − a logical introduction to the Banny tries, in that the sequence of tries increases in intelligence! They are particularly pertinent when there is just one such square for the try-piece available (as with 1.♖e7?).

58 Ian Shanahan: **The Problemist**, January 2007, {C10374}. **C+**

~ To Michael Lipton ~
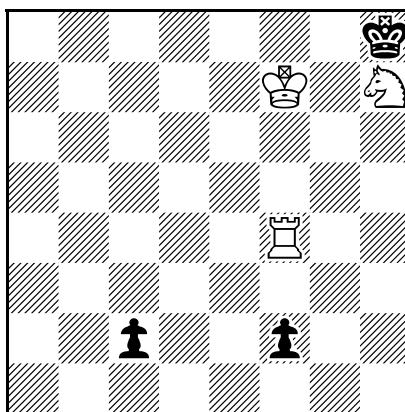
≠2　　*√√√√　　　　　　　(3+3)

Set: 1...♚xh7 2.♖h4≠. *　*Try*: 1.♔g6? (>2.♖f8)　　*Key*: **1.♖h4!** * (>2.♘~)
　　　　　　　　　　　　　 1...♚g8 2.♖f8≠.　　　　　　 1...♙c1♛[**a**] 2.♘g5[**B**]≠.
　　　　　　　　　　　　　 1...♙f1♛[**b**]!　　　　　　　　 1...♙f1♛+[**b**] 2.♘f6[**A**]≠.

Try: 1.♘f8? (>2.♖h4 *)
　　 1...♙c1♛[**a**], ♙f1♛[**b**]!

Try: 1.♘f6[**A**]? (>2.♖h4 *)
　　 1...♙c1♛[**a**]!

Try: 1.♘g5[**B**]? (>2.♖h4 *)
　　 1...♙f1♛[**b**]!

THEMATIC CONTENT

* = *Urania Theme* (♖h4); *Banny Theme*; *try/key + threat Sequence-Reversal*; *Caprice Theme* (i.e., all of the thematic tries fail because each *closes* only one potential Black defence-line, whereas the key *opens* both lines); *ortho-diagonal echoed play*; *battery-formation* and *-play*; *check-provocation*; *Black promotions* ×2.

CONSTRUCTIONAL NOTES

The ECONOMY RECORD for the Banny + Urania Theme-combination? However, post-key, the primary threat 2.♘f8 is unwanted. It can be removed by ♔f7→f8 and ♙c2→g6 (**C+**): then, only the *two* primary threats are separated; yet the preliminary Banny try and echoed thematic play would be entirely lost, which is even less acceptable. Within the Banny sequence, I consider the try with dual refutations to be a valid extension of the Banny pattern – a logical introduction to the Banny tries, in that the sequence of tries increases in intelligence! They are particularly pertinent when there is just one such square for the try-piece available (as with 1.♘f8?).

≠2   *   (8+4)
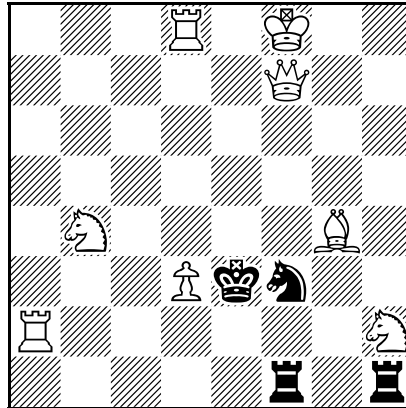
Set: 1...f♖~ 2.♕×f3≠.   *Key*: **1.♕f5!** (>2.♕e4)
                                    1...♞~ 2.♖e2≠.
                                    1...♞g1!? 2.♘×f1≠.
                                    1...♞d4!? 2.♘d5≠.
                                    1...♞d2!? 2.♘c2≠.

• An economical **Meredith** with intricate **line-play** and **pinning** involving three **Secondary Corrections** by the ♞ (each correction opening two lines whilst closing another). Two of the corrections lead to **self-block + white interference** mates, the third correction interfering with ♖h1 (i.e., a **Black Interference**). The aggressive key is by no means optimal. (I was actually trying to show the **Dalton 2 Theme** as well – one of my favourite themes – but, alas, was unable to secure the necessary direct-unpinning key.)

60 Ian Shanahan: **Australasian Chess**, September 2011, {No.121}. **C+**
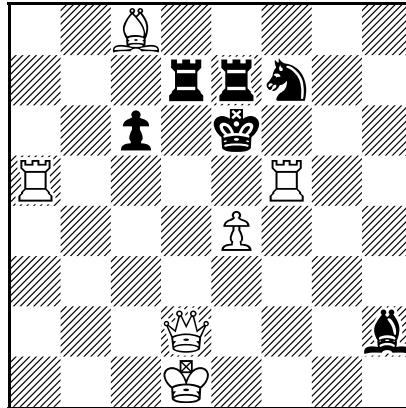
‡2   *   (6+6)

Set: 1...♙c5 2.♕d5≠.   *Key*: **1.♖a6!** (>2.♕d5)
                                    1...♞d6 2.♕h6(♕a2?)≠.
                                    1...♗d6 2.♕a2(♕h6?)≠.
                                    1...♖e8 2.♕×d7≠.

• An economical **Meredith** with two **simultaneous unpins**, **self-blocks** and **dual-avoidance**. The thematic key is just acceptable, but the two long-range mates are geometrically beautiful. I was inspired by the following problem:

WL1 W. Langstaff: **The Problemist**, 1926. **C+**
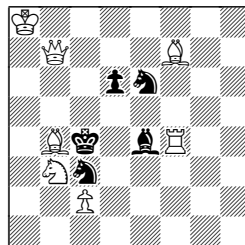
‡2   (7+5)

Key: **1.♗a5!** (>2.♕c6) 1...♙d5/♞d5/♞a4 2.♕b4/♕a6/♕×e4≠. No.101 in Barry Barnes's **White to Play and Mate in Two**.

≠2   *√   (7+8)
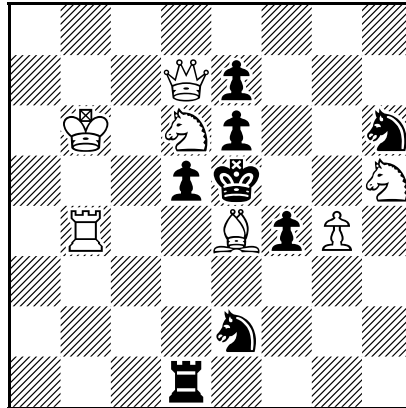
Set: 1...♟×e4 2.♘c4[**A**]≠. *wxy** *   *Try*: 1.♗f5? (>2.♕×e6)   *Key*: **1.♗×d5!** (>2.♕×e6)
     1...♟d4 2.♖b5≠. *wxz*   1...♞×f5 2.♘f7[**B**]≠.   1...♞d4 2.♘c4[**A**]≠. *wxy***
     1...♟×d6 2.♕g7≠. *wx*   1...♟×f5 2.♕×e7[**C**]≠. *x*   1...♚×d5 2.♘f7[**B**]≠. *x****
     1...h♞~ 2.♘(×)f7[**B**]≠.   1...♞d4!   1...♟×d5 2.♕×e7[**C**]≠. *wx*
                                                                                 1...♜×d5 2.♖e4≠. *w*

w = **Self-block**;
x = **Line-opening**;
y = **White self-interference**;
z = **Black interference**;
* = **Theme B**;
** = mate **transferred** from **set-play**;
*** = mate **transferred** from **try play**.

• A study in **Mate Transference** and **Total Change** – the key of which is **sacrificial** and **flight-giving** – unified by the matching strategy (**sacrifices**, **self-blocks** and **line-openings**) between the phases. I was responsible for creating the try phase and 'polishing' the problem; Geoff did the rest.
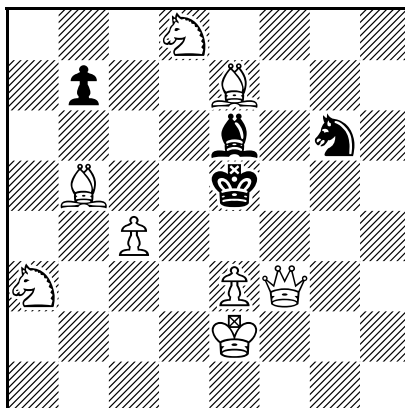
≠2   √√√   (8+4)

Try: 1.♗c6? (>2.♕e4, ♕f6)
    1...♗g4!

Try: 1.♔d3? (>2.♕e4, ♕f6)
    1...♗f5+!

Try: 1.♙c5? (>2.♗d6, ♗f6)
    1...♞f4+!

Key: **1.♗d7!** (−)
    1...♗f5 2.♕d5[**A**], ♕×f5[**B**], ♘f7[**C**]≠.
    1...♗d5 2.♕×d5[**A**], ♕f5[**B**]≠.
    1...♗h3 2.♕d5[**A**], ♘f7[**C**]≠.
    1...♗f7 2.♕f5[**B**], ♘f7[**C**]≠.
    1...♗×d7 2.♕d5[**A**]≠.
    1...♗g8 2.♕f5[**B**]≠.
    1...♗g4 2.♘f7[**C**]≠.
    1...♗×c4+ 2.♘×c4≠.
    1...♟~ 2.♘c6≠.
    1...♞~ 2.♕(×)f4≠.

THEMATIC CONTENT

Total Secondary Combinative Separation, in **Meredith**, of three moves (**secondary threats**), with all eight possible combinations (i.e., the seven combinations of the three mates plus an **elimination mate**) forced by the ♗ – FOR THE FIRST TIME EVER! – using a **focal mechanism**; there are also three elimination mates in all, so the problem actually parades **Total Secondary Karlström-Fleck Combinative Separation**!

CONSTRUCTIONAL NOTES

Below is a preliminary version (*not* for publication!) with more economical use of the White force, but with no tries in sight and, worse, an inaccuracy – a **triple** – after 1...♗c6:
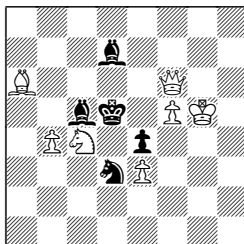
≠2   (7+5)

Key: **1.♗b5!** (−) 1...♗d6 2.♘b6[**A**], ♕d4[**B**], ♕×d6[**C**]≠; ... 1...♗×e3+ 2.♘×e3≠; 1...♞~ 2.♕(×)e5≠; 1...♗~×b5-e8 2.♕e6≠; 1...♗~×f5-c8 2.♕c6≠. I suspect that the optimal setting will exceed the Meredith piece-limit of 12.

Ian Shanahan: 1st Commendation, **Springaren**, 2012. **C+**
[**Springaren**, September 2012, {No.12504}.]

≠2   √√   (7+5)
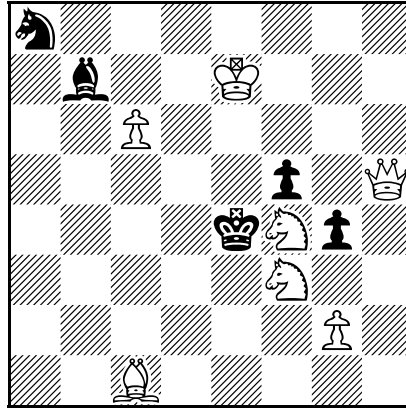
Try: 1.♘g5+?
    1...♚e5 2.♕h8≠.
    1...♚d4!

Try: 1.♕h8? (>2.♘g5, ♕d4, ♕e5)
    1...♟×f3!

Key: **1.♕f7!** (>2.♕c4[**A**], ♕d5[**B**], ♕e6[**C**])
    1...♟g3 2.♕c4[**A**], ♕d5[**B**], ♕e6[**C**]≠.
    1...♗c8 2.♕c4[**A**], ♕d5[**B**]≠.
    1...♗×c6 2.♕c4[**A**], ♕e6[**C**]≠.
    1...♗a6 2.♕d5[**B**], ♕e6[**C**]≠.
    1...♞c7 2.♕c4[**A**]≠.
    1...♟×f3 2.♕d5[**B**]≠.
    1...♞b6 2.♕e6[**C**]≠.

THEMATIC CONTENT

Total Primary Combinative Separation of three threats, but with a rather poor and overly-aggressive key – ameliorated somewhat by the equally aggressive try! – in an economical (***Meredith***) setting showing all seven combinations – but, alas, without any ***elimination mate***. At least the separation mechanism is neat (albeit slightly mechanical, with a whiff of symmetry about it).

CONSTRUCTIONAL NOTES

Below is an inferior, much less economical, preliminary version (*not* for publication!) – albeit possessing a far more spectacular key and try:

63A Ian Shanahan: **Original C+**
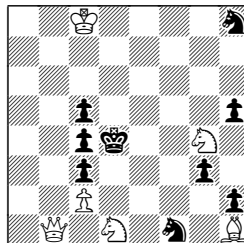
≠2   √   (6+9)

Try: 1.♕b7? (>2.♕d5, ♕d7, ♕e4, ♕g7) 1...♟g2!
Key: **1.♕b8!** (>2.♕d6[**A**], ♕e5[**B**], ♕f4[**C**]) 1...♟h4 2. 2.♕d6[**A**], ♕e5[**B**], ♕f4[**C**]≠; ... 1...♞f7 2.♕f4[**C**]≠.
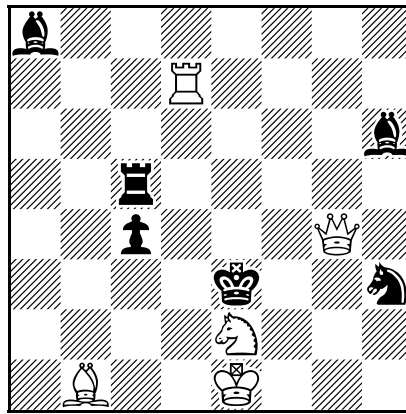
64 Ian Shanahan (after Ottavio Stocchi): **The Problemist**, September 2012, {C11039}. **C+**

≠2   *√√   (5+6)

Set:	*Try*: 1.♘g3? (>2.♘f1)	*Try*: 1.♘c3? (>2.♘d1)	*Key*: **1.♘d4!** (>2.♘c2)
1...♟c3 2.♖d3≠.	1...♖f5 2.♘×f5≠.	1...♝f3 2.♕d4≠.	1...♝d5 2.♘f5≠. *x*
1...♞g5 2.♕f4≠	1...♝g2!	1...♖d5 2.♕e4≠.	1...♖d5 2.♕e4≠. *x*
		1...♞f2!	1...♝f4 2.♕e2(♕g1?)≠. *y*
			1...♞f4 2.♕g1(♕e2?)≠. *y*
			1...♝e4 2.♕×e4≠.

x = **Seilberger Interferences** (i.e., **Levmann defences** + **Grimshaw Interferences**);
y = **Theme A** + **self-block** + **dual-avoidance**.

• **64** is a truly significant improvement on **OS1**: Ottavio Stocchi: 2nd Honourable Mention, **Western Morning News**, 1933 – 4R3 / b2S1bK1 / 5rp1 / 1Q3p2 / s2k4 / 8 / 3P2B1 / 8; ≠2. **1.♘e5!** [No.45 in **Selected Stocchi**, Volume 1]. Two units are saved in **64** – thereby turning **OS1** into a *Meredith* – with extra virtual play and two try phases added! **64** received the world's leading authority on Stocchi, Lu Citeroni's, full imprimatur.

KNOWN PRECURSORS:

PtC1 P. ten Cate,
British Chess Magazine, 1947.

DS1 David Shire,
Australian Chess, Sept. 2003.

55 Ian Shanahan,
The Problemist Supplement, July 2004.
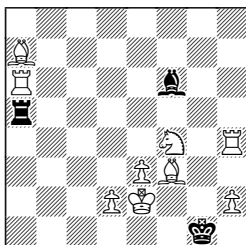
≠2   (9+3)

1.♗b8! (>2.♘h3)
1...♝e5 2.♖g6≠.
1...♖e5 2.♖a1≠.
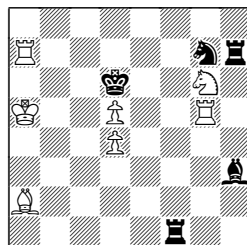
≠2   (7+5)

1.♘e5! (>2.♘c4)
1...♖f5 2.♖d7≠.
1...♝f5 2.♘f7≠.
1...♞f5 2.♖g6≠.
(1...♝d7 2.♖×d7≠.)
(1...♖c1 2.♘f7≠.)
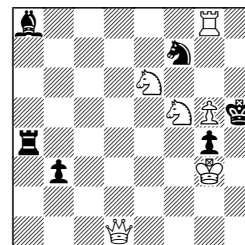
≠2 √√√   (6+6)

1.♕d2, ♕e2, ♕g1? (>2.♕h2)
1...♝g2!

1.♕d7? (>2.♕×f7)
1...♞~ 2.♕h7≠.
1...♞h6!

1.♕d3? (>2.f♘g7)
1...♖e4!

1.♕b1! (>2.f♘g7)
1...♝e4 2.♘f4≠.
1...♖e4 2.♕h1≠.
1...♞×g5 2.♖×g5≠.
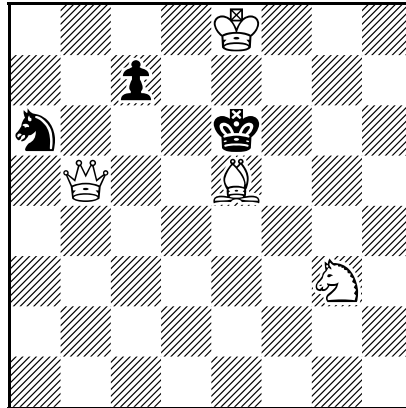
#2 √√ (4+3)

Try: 1.♗f4? (>2.♕c6[**A**], ♕e5[**C**], ♕f5)
  1...♚f6!

Try: 1.♗~(a1)? (>2.♕c6[**A**], ♕d7[**B**], ♕e5[**C**])
  1...♚d6!

Key: **1.♗d4!** (>2.♕c6[**A**], ♕d7[**B**], ♕e5[**C**])
  (1..."♞~" 2.♕c6[**A**], ♕d7[**B**], ♕e5[**C**]≠.)
  1...♟c5 2.♕c6[**A**], ♕d7[**B**]≠.
  1...♟c6 2.♕×c6[**A**], ♕e5[**C**]≠.
  1...♞b4 2.♕d7[**B**], ♕e5[**C**]≠.
  1...♞c5 2.♕c6[**A**]≠.
  1...♚d6 2.♕d7[**B**]≠.
  1...♞b8 2.♕e5[**C**]≠.

THEMATIC CONTENT

Rudenko Theme; ***Total Primary Combinative Separation*** of three threats, in ***miniature*** (to the best of my knowledge, only the 9th example to date!), with an excellent ***flight-giving key***, wherein a 'spoof' – imaginary – move allows all three threats to appear as mates; i.e., only six of the seven possible combinations in reality manifest themselves during the post-key play (a weakness?).

CONSTRUCTIONAL NOTES

The lovely, hard-to-see flight-giving key allows and yet provides for 1...♚d6, by guarding c5. Notice that the two tries are 'real', in that they activate their own refutations! If all of the units are shifted one square to the East, then 1...♞~a – i.e., ♞ to a4 or a8 – actualizes all three threats after the key; but the choice of squares by the ♞ is an inaccuracy, hence a serious flaw. Note that ♘g3 may be replaced by a ♙g4 (**C+**): this option is certainly more economical, yet a ♘g3 makes the try 1.♗f4? appear far more plausible (i.e., with ♙g4 instead, why not 1.♗h2?). I still wonder which of the four proposed versions is the best?

≠2   √   (4+3)
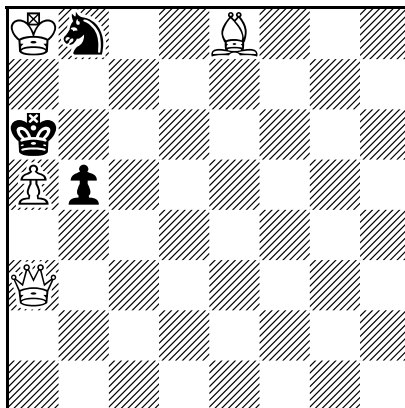
Try: 1.♕e3?   *Key*: **1.♕c5!** (>2.♕a7[**A**], ♕b6[**B**], ♕×b5[**C**])
    1...♚×a5!   1...♙b4 2.♕a7[**A**], ♕b6[**B**], ♕×b5[**C**]≠.
                           1...♞d7 2.♕a7[**A**]≠.
                           1...♞c6 2.♕b6[**B**]≠.
                           1...♚×a5 2.♕×b5[**C**]≠.

THEMATIC CONTENT

Sacrificial flight-giving key; *Partial Fleck Theme* (in *miniature*). According to Michael McDowell, a (Partial) Fleck with three threats, plus exactly one Black move which allows all three of the threats to emerge as mates, is known as the *Kuzhaev Theme*. Anyway, the line-closing separation mechanism I find delightful.
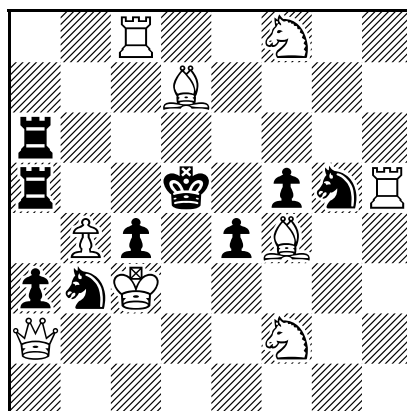
~ To Eugene Rosner ~

≠2   √√√   (9+9)

Try: 1.♕e2? (>2.♕×c4)   *Try*: 1.♖×c4? (>2.♖d4 †)   *Key*: **1.♗×f5!** (>2.♗×e4 †)
   1...♖c5!   1...♖c5 * 2.♖×c5≠. †   1...♖e6 2.♗×e6≠. †
                               1...♖c6 * 2.♗×c6≠.   1...♘c5 2.♕×c4(♕d2?)≠. **
Try: 1.♘g4? (>2.♘e3)   1...♘e6 2.♖×f5≠.   1...♘d2 2.♕×d2(♕×c4?)≠. **
   1...♟×g4 2.♖×g5≠.   1...♘f3!
   1...♟e3!

† = **pin-mate** by **masked battery**;
* = **direct pin defence** + **unguard** by **square-occupation**;
** = **(partial) arrival dual-avoidance**.

• **Masked battery-formation** with **Total Change** involving pin-mates between thematic try- and actual phases (i.e., the **Haring 2 Theme***) plus **Radical Change** between the thematic try- and actual phases (i.e., **direct pinning defences** in conjunction with **unguards by square-occupation** become **arrival dual-avoidance**); **reciprocity of captures** of the 'half-pinned' ♟s by the rear battery-pieces between thematic phases after moves by the 'half-pinned' ♞s.

* According to the *Encyclopedia of Chess Problems: Themes and Terms*, by Milan Velimirović and Kari Valtonen (Chess Informant, Belgrade, 2012), pp.203–204: "**HARING 2 THEME**: In the try and solution distinct white <u>masked batteries</u> deliver mate. While the <u>front piece</u> gives the mate, the <u>rear piece</u> has to have a pinning function".

CONSTRUCTIONAL NOTES

Good use of most White officers in both the thematic try- and actual phases (apart from ♘f2, which is idle during the thematic try – a slight flaw), particularly in the rear battery-pieces' role during their non-masking phases and the key/try-pieces alternately guarding c6 during their passive phase. ♖a5 also prevents a dual after the key (1...♘c5 2.♖×c5+?). I very much like the fact that ♖a6 yields variations in *both* thematic phases, enhancing unity. The construction does feel rather 'organic'. David Shire offered the following version (*not* for publication!), which is more economical but loses valuable content:

67A Ian Shanahan (version by David Shire): **Original C+**

≠2   √   (8+8)
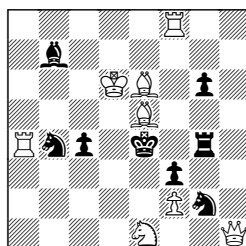
Try: 1.♖×f3? (>2.♖e3) 1...♖g3/♘d5 2.♖f4/♖×c4≠; 1...♘c2! *Key*: **1.♗×c4!** (>2.♗d3) 1...♗a6/♘f4/♘×e1 2.♗d5/♕×f3/♕×f1(♕×f3?)≠. Helpmate-like **ortho-diagonal echoed play**.

68 Ian Shanahan: **The Problemist**, January 2013, {C11081}. **C+**
~ In Memoriam Tony Lewis ~
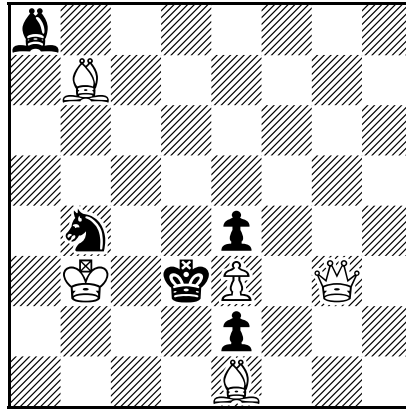
≠2   √   (5+5)

Try: 1.♕g7? (>2.♕c3[**A**], ♕d4[**B**])
   1...♚×e3!

Key: **1.♕e5!** (>2.♕c3[**A**], ♕d4[**B**], ♕×e4[**C**])
   1...♘a6 2.♕c3[**A**], ♕d4[**B**], ♕×e4[**C**]≠.
   1...♝×b7 2.♕c3[**A**], ♕d4[**B**]≠.
   1...♘c2 2.♕c3[**A**], ♕×e4[**C**]≠.
   1...♘a2 2.♕d4[**B**], ♕×e4[**C**]≠.
   1...♘c6 2.♕c3[**A**]≠.
   1...♘d5 2.♕d4[**B**]≠.
   1...♚×e3 2.♕×e4[**C**]≠.

THEMATIC CONTENT

Rudenko Theme; *Total Primary Combinative Separation* of three threats, with a respectable *flight-giving key* in an economical (*Meredith*) setting showing all seven combinations – but without any *elimination mate*.

CONSTRUCTIONAL NOTES

This problem was developed from a *miniature* position – **66** – that illustrates the so-called *Kuzhaev Theme*. In **68**, it is a pity that all units cannot be translated up one square with the then ♗e2 being replaced by a ♙e2; chess-problem composition, alas, rarely endows absolute good fortune...
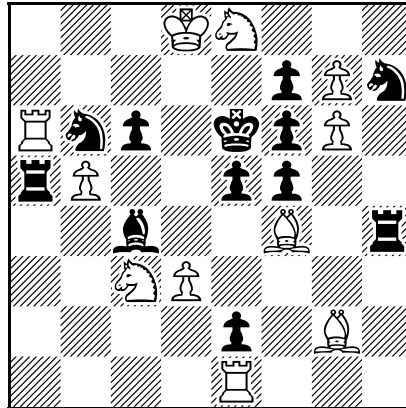
≠2   √   (11+12)

Try: 1.♗×c6? (>2.♗d7 *†*)   *Key*: **1.♘×e2!** (>2.♘d4 *†*)
    1...♝×b5 2.♗d5≠. *†*   1...♜×f4 2.♘×f4≠. *†*
    1...♟×f4 2.♖×e2≠.   1...♟c5 2.♖×b6≠.
    1...♞f8 2.♙×f8♘≠.   1...♟e4 2.♘c7≠.
    1...♟×g6 2.♙g8♕≠.   1...♟×g6 2.♙g8♕≠.
    1...♜×a6! *‡*

† = **pin-mate** by **masked battery**;
‡ = **Tail-cut Prospective Unpin Theme**, here deployed as a **refutation**.

• **Masked battery-formation** with **Total Change** involving pin-mates between try- and actual phases (i.e., the **Haring 2 Theme***); **reciprocity of captures** of 'half-pinned' men by the rear battery-pieces between both phases after moves by their 'half-pinned' counterparts.

* According to the *Encyclopedia of Chess Problems: Themes and Terms*, by Milan Velimirović and Kari Valtonen (Chess Informant, Belgrade, 2012), pp.203–204: "**HARING 2 THEME**: In the try and solution distinct white <u>masked batteries</u> deliver mate. While the <u>front piece</u> gives the mate, the <u>rear piece</u> has to have a pinning function".

70 Ian Shanahan: **Springaren**, March 2013, {No.12658}. **C+**
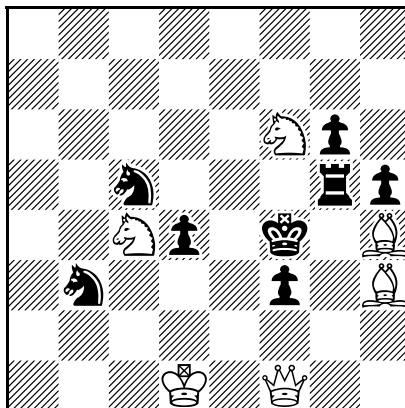
≠2   (6+8)

Key: **1.♕e1!** (−)
   1...♖g3 2.♘d5[**A**], ♕e5[**B**], ♕×g3[**C**]≠.
   1...♖g2 2.♘d5[**A**], ♕e5[**B**]≠.
   1...♖d5 2.♘×d5[**A**], ♕g3[**C**]≠.
   1...♖e5 2.♕×e5[**B**], ♕g3[**C**]≠.
   1...♖g1 2.♘d5[**A**]≠.
   1...♖g4 2.♕e5[**B**]≠.
   1...♖f4 2.♕g3[**C**]≠.
   1...b♘~ 2.♕(×)d2≠.
   1...c♘~ 2.♕(×)e4≠.
   1...♙d3 2.♕e3≠.
   1...♙f2 2.♕×f2≠.

THEMATIC CONTENT

Focal Theme; *Total Secondary Combinative Separation* of three secondary threats showing all seven combinations plus *four **elimination mates*** (so the problem actually illustrates a variant of *Total Secondary Karlström-Fleck Combinative Separation*).

71 Ian Shanahan: 1st Commendation, **Springaren**, 2013. **C+**
[**Springaren**, March 2013, {No.12659}.]
~ To David Shire ~
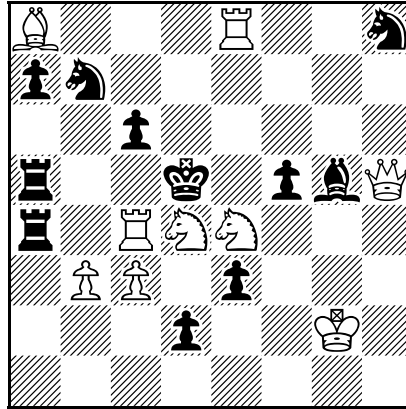
≠2   *√   (9+11)

Set: 1...b♞~ 2.♗xc6≠.   *Try*: 1.♘xf5? (>2.♘xe3 †)   *Key*: **1.♖xc6!** (>2.♖d6 †)
   1...♟c5 2.♗xb7≠.   1...♟d1♞ 2.♕xd1≠.   1...♖a6 2.♖c5≠. †
   1...♝~ 2.♕xf5≠.   1...♟c5 2.♗xb7≠.   1...♟xe4 2.♕xg5≠.
   1...♟f4 2.♕xg5≠.   1...♝e7!   1...♝e7 2.♕xf5≠.
                                               1...♝f4 2.♘f6≠.
                                               1...♞f7 2.♕xf7≠.

† = **pin-mate** by **masked battery**.

• **Masked battery-formation** with **Total Change** involving pin-mates between try- and actual phases (i.e., the **Haring 2 Theme***); **reciprocity of captures** by the rear battery-pieces between phases after moves by the ♟s captured by the try and key.

* According to the *Encyclopedia of Chess Problems: Themes and Terms*, by Milan Velimirović and Kari Valtonen (Chess Informant, Belgrade, 2012), pp.203–204: "**HARING 2 THEME**: In the try and solution distinct white <u>masked batteries</u> deliver mate. While the <u>front piece</u> gives the mate, the <u>rear piece</u> has to have a pinning function".

CONSTRUCTIONAL NOTES

Good use of White officers in both try- and actual phases, particularly in the rear battery-pieces' role during their non-masking phases and the key/try-pieces alternately guarding c6 during their passive phase. ♖a5 also prevents 1.♘b5! (>2.♘c7) from cooking the problem. And ♟d2 shields the ♔g2 from check from the ♖a4. The construction does feel rather 'organic'.
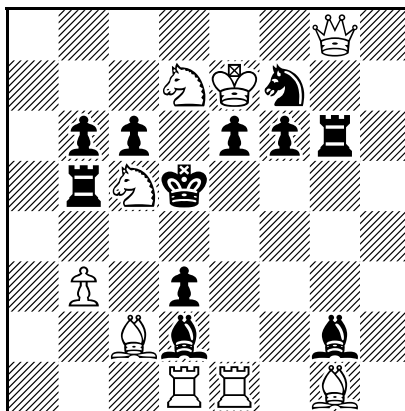
72 Eugene Rosner & Ian Shanahan: **The Problemist**, March 2013, {C11104}. **C+**

~ In Memoriam Christopher Reeves ~

≠2   *√   (9+11)

Set: 1...♞~ 2.♕×e6≠. ▫
1...♟e5 2.♕×f7≠. ▫
1...♝×e1, ♝b4 2.♖×d3≠. ▫
1...♟×c2 2.♖×d2≠. ▫
1...♜h6 2.♕×g2≠.
1...♜×c5 2.♘×b6≠.

Try: 1.♖×e6? (>2.♖d6 †)
1...♟f5 2.♖e5≠. †
1...♝f4 2.♖×d3≠. *▫
1...♟c5 2.♕a8≠.
1...♜×g8 2.♘×f6≠. ‡
1...♜×b3 2.♗×b3≠.
1...♟×c5!

Key: **1.♘×d3!** (>2.♘f4 †)
1...♜b4 2.♘×b4≠. †
1...♟e5 2.♕×f7≠. ▫
1...♜g4 2.♘×f6≠. **
1...♜×b3 2.♗×b3≠.
1...♝b4+ 2.♘×b4≠. ***

† = **pin-mate** by **masked battery**;
‡ = **Tail-cut Prospective Unpin Theme**;
▫ = **Haring-2 capture-mate** due to **line-opening**;
* = mate **transferred** from **set-play**;
** = mate **transferred** from **try play**;
*** = mate **changed** from **set-play**.

• **Masked battery-formation** with **Total Change** involving pin-mates between try- and actual phases (i.e., the **Haring 2 Theme***), with the first three lines of play (①–③) between the try- and post-key phases, beginning with the threats, exhibiting respectively: ① **Total Change** – **Haring-2 pin-mate** threat; ② **guard-unguard** yielding the other **Haring-2 pin-mate**; ③ **guard** with **Haring-2 capture-mates** due to **line-opening**; **flight-square creation** with **line-opening** (in the try phase only); **reciprocity of captures** by the rear battery-pieces between try- and actual phases (as well as within the set-play); **check-provocation** (post-key).

* According to the *Encyclopedia of Chess Problems: Themes and Terms*, by Milan Velimirović and Kari Valtonen (Chess Informant, Belgrade, 2012), pp.203–204: "**HARING 2 THEME**: In the try and solution distinct white <u>masked batteries</u> deliver mate. While the <u>front piece</u> gives the mate, the <u>rear piece</u> has to have a pinning function".

CONSTRUCTIONAL NOTES

Good use of White officers in all phases, particularly in the rear battery-pieces' role during their non-masking phases and the key/try-pieces alternately guarding e4 during their passive phase. ♜g6 also stops the cook 1.♕×g2≠. ♗g2 prevents 1.♕×g6! (with three primary threats) from cooking the problem, as well as foiling 1...♜×g1 (with no solution). The ♗ on c2 thwarts 1...♝e3 from overpowering the key's threat and, because of its *en prise* position on c2, yields some extra set-play for ♖d1 as well; 1...♜×b3 also gives this ♗ mating work to do. The ♟b6 precludes 2...♟b7! from busting the variation 1...♟c5 2.♕a8≠ post-try, while automatically producing a natural refutation – 1...♟×c5! – to the try (which, alas, has no mate set for it). The construction does feel very 'organic'.
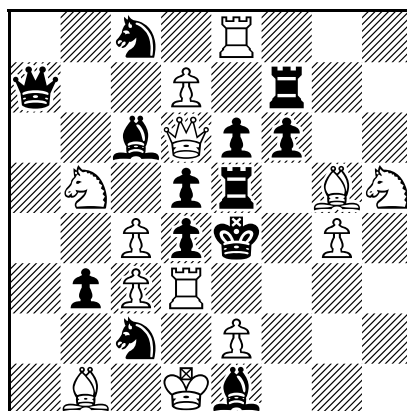
73 Ian Shanahan: **The Problemist**, May 2013, {C11127}. **C+**

~ To Eugene Rosner ~

≠2 √ (13+13)

Try: 1.♙×d4? (>2.♖e3 †)
    1...♛×d4 2.♖×d4≠. †
    1...♗d2 2.♘g3≠. *
    1...♗f2 2.♘c3≠. *
    1...♖×g5 2.♕f4≠.
    1...♟×g5 2.♕×e5≠.
    1...♗×b5!

Key: **1.♕×e6!** (>2.♕f5 †)
    1...♗×d7 2.♕×d5≠. †
    1...♟×c4 2.♕×c6≠. †
    1...♖e7 2.♘×f6≠. **
    1...♞d6, ♞e7 2.♘(×)d6≠.
    1...f♟~ 2.♕×e5≠.
    1...♖×e6 2.♖×e6≠.
    1...♛×d7 2.♖×d4≠. † ***
    1...♞e3+ 2.♖×e3≠.

*† = **pin-mate** by **masked battery**;*   ** = **Focal Theme**;*
*** = **Tail-cut Prospective Unpin Theme**;*   **** = mate **transferred** from the **try phase**.*

• Post-key **masked battery-formation** with **Total Change** involving pin-mates between try- and actual phases (i.e., the **Haring 2 Theme***); **Focal Theme** during the try play, **Tail-cut Prospective Unpin Theme** during the actual play (insinuating **Radical Change**). Here, the virtual-phase masked battery is already established! And utilizing the ♕ as the *front* piece of a masked battery while incorporating the Tail-cut manoeuvre to defeat its threat through prospective unpinning strikes me as a new twist to the Haring 2 Theme.

* According to the *Encyclopedia of Chess Problems: Themes and Terms*, by Milan Velimirović and Kari Valtonen (Chess Informant, Belgrade, 2012), pp.203–204: "**HARING 2 THEME**: In the try and solution distinct white <u>masked batteries</u> deliver mate. While the <u>front piece</u> gives the mate, the <u>rear piece</u> has to have a pinning function".

CONSTRUCTIONAL NOTES

Good use of most White officers in both thematic phases (apart from ♖e8 and ♗c4, which are idle during the try phase – a slight flaw which cannot be overcome!); but post-key, *every* White man except for ♗c3 has some function. The ♗d7 stops 1...♗×e8, no solution. (Observe that ♗d7 may be omitted if ♖e8 is shifted to e7 (**C+**); but then the Tail-cut Theme would be impure, with ♖f7 crudely capturing the rear piece of the masked battery rather than closing the masked-battery line behind the ♕.) I would love to have worked in 1...♞×g4 2.♕×g4≠ post-key – but this, sadly, would introduce a second refutation of the try. Without the ♔ on d1, allowing a check from ♞c2, there would be a dual in the actual play – i.e., 1...♞e3 2.♖×d4≠. ♟b3 prevents 1.♖e3+! ♟×e3 2.♗×c2≠ from cooking the problem, as well as 1...♛a3! from refuting the try. Notice that a ♟c5 cannot replace ♛a7, because then the position would become *illegal*: In every conceivable proof-game with a ♟c5, [♟h2] and [♟h7] must have promoted *without making any captures*. However, this is *impossible* because they could never have marched past each other in order to reach their respective promotion-squares, h8 and h1.

NB: **73** *is legal* ... just! Here is a list of some attributes of a (shortest) proof-game to the given position: ♟d4 took [♙d2] on d6 from c7 (for example); ♗c4 is [♙b2]; ♗d7 is [♙f2]; and ♗g4 is [♙g2] – leaving just [♙a2] and [♙h2] to be captured; White has eliminated [♟a7], [♟g7] and [♟h7] – *all* of which *must* have promoted before being taken somewhere on the c-, d- and e-files by ♗c4 and ♗d7 respectively; [♟a7] promoted on a1, without making any captures – after [♙a2] was removed by some other Black piece; [♟g7] took just [♙h2] on h6 (for instance), promoting on h1, after which [♟h7] proceeded to promotion on h1 without capturing at all. So the position is indeed legal – albeit with *three* obtrusive Black pieces, now disappeared!

≠2   √   (4+3)

Try: 1.♗d3? (>2.♕e2[**A**], ♕f4[**C**])
    1...♙d1♘ 2.♕e2[**A**], ♕f4[**C**]≠.
    1...♘f2 2.♕e2[**A**]≠.
    1...♙d1♕ 2.♕f4[**C**]≠.
    1...♘×g3!

Key: **1.♗d1!** (>2.♕e2[**A**], ♕f3[**B**], ♕f4[**C**])
    1...♘f2 2.♕e2[**A**]≠.
    1...♘×g3 2.♕f3[**B**]≠.
    1...♚f4 2.♕f4[**C**]≠.

THEMATIC CONTENT

Rudenko Theme; ***Ideal Primary Fleck Theme***, in ***Miniature***. The ***give-and-take key*** is not bad: a ***flight*** is given, but three threats ensue, while other defences are prevented and/or unprovided-for. Moreover, the key is possibly surprising because ♙d2 looks like it might just promote, whereas the key precludes this!

CONSTRUCTIONAL NOTES

This composition was developed from (and improved upon) an unpublished but flawed Ideal Fleck miniature: the mechanism here is different, although the threat-squares relative to the ♚ are identical. I soon made a lovely discovery with this miniature: move every unit one square North-West (i.e., ♘h1→g2, etc.), thence add a ♙f7, and *voilà!*, we suddenly have ***Total Primary Combinative Separation***! (This differently-themed variant was published previously – 41 .)
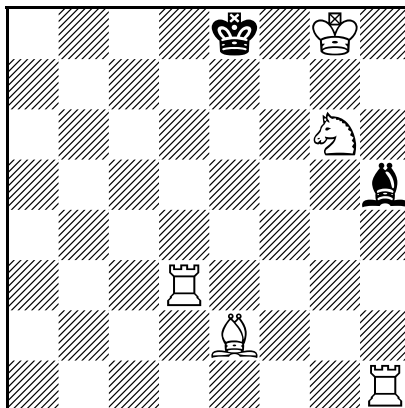
≠2   √√√   (5+2)

Try: 1.♗×h5? (>2.♖e1)　　　　*Key*: **1.♖e1!** (>2.♘×h5[**A**], ♘g4[**B**], ♗f3[**C**])
　　Stalemate!　　　　　　　　　　1...♗×g6 2.♘h5[**A**]≠.
　　　　　　　　　　　　　　　　　1...♗g4 2.♘×g4[**B**]≠.
Try: 1.♖×h5? (>2.♖e5)　　　　　1...♗f3 2.♗×f3[**C**]≠.
　　Stalemate!　　　　　　　　　　1...♗×e2 2.♖×e2≠.

Try: 1.♔g7? (–)
　　1...♗~ 2.♖h8≠.
　　1...♗×g6!

THEMATIC CONTENT

Ideal Primary Fleck Theme, in *Miniature*, with one *elimination mate*.

CONSTRUCTIONAL NOTES

Composed during April 1999, this miniature was inspired by S. Kirillov's two wonderful *Ideal Karlström-Fleck* miniatures, which ought to be much better-known.

76 Ian Shanahan: **Springaren**, June 2016, {No.13608}. **C+**

≠2　　*　　　　　　　　　　(5+7)

Set: 1...♟×a5 2.♞c5≠. ‡◘ *
　　　1...♟b5 2.♛d6≠. †‡○
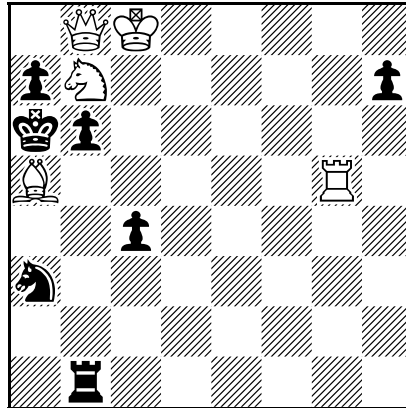
Key: **1.♗×b6!** (>2.♛×a7)
　　　1...♞b5 2.♞c5≠. ‡◘ **
　　　1...♚×b6 2.♛d6≠. ► **
　　　1...♜×b6 2.♖a5≠. †
　　　1...♟×b6 2.♛a8≠. †‡

† = **Self-block**;
‡ = **Line-opening**;
► = **Line-clearance**;
◘ = **Self-block + White interference mates**;
○ = **Black interference**;
* = **Theme B**;
** = mate **transferred** from **set-play**.

• A study in **Mate Transference** and **Total Change** – the key of which is **sacrificial** and **flight-giving** – unified by the matching strategy (**sacrifices**, **self-blocks** and **line-openings**) between the phases. Essentially, I tried to retain as much of the strategy from **61** as possible, while 'economizing' that position down to **Meredith** size (12 units). The try phase has been excised, at the cost of only a single line-opening and mate transference, while three men exit from the stage!

77 Ian Shanahan: **Springaren**, June 2016, {No.13609}. **C+**
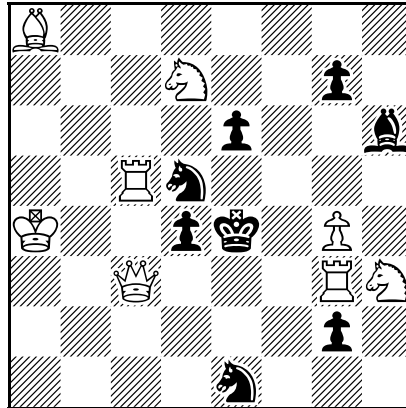
≠2　　*√　　　　　　　　　　(8+8)

Set: 1...♟e5 2.♗×d5≠.
　　1...♟g5 2.♕×e1≠.
　　1...♟×c3 2.♖c4≠.

Try: 1.♖c4? (>2.♖×d4, ♕×d4)
　　1...♝e3 2.♕×e3≠.
　　1...♟e5!

Key: **1.♖c6!** (>2.♖×e6)
　　1...♟e5 2.♘c5≠.
　　1...♟×c3 2.♖c4≠.
　　1...d♞~ 2.♖×e6++≠.
　　1...♞×c3+!? 2.♖×c3≠.
　　1...♞b6+!? 2.♖×b6≠.
　1 ♞d3 2.♕×d3≠.
　1 ♞f3 2.♕×f3≠.
　1 ♝f4 2.♘f2≠.

• A simple, old-fashioned, **Good-Companions**-style two-mover – with a sweet, unpinning and check-provoking key, as well as two *Secondary Black Checking Corrections* including a *changed mate* (after 1...♟e5). **77** was a 'refugee' from the 1st Theme Tourney of the now long-defunct **Australian Chess Problem Magazine**, 1995 – since it was promptly rejected by that magazine's editor, Arthur Willmott (who proposed the theme of putting a piece – here the ♕ – in harm's way), on account of the fact that the ♕ was already *en prise* therein, and despite there being a set trap in case it were captured!

78 Ian Shanahan: ORIGINAL for **The Problemist**. **C+**

≠2   (4+3)
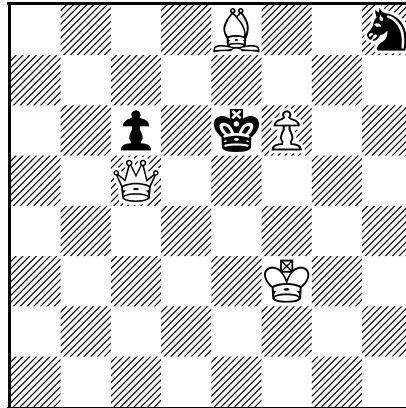
Key: **1.♕e4!** (>2.♕×c6[**A**], ♕e5[**B**], ♕e7[**C**])
    1...♞g6 2.♕×c6[**A**]≠.
    1...♚×f6 2.♕e5[**B**]≠.
    1...♞f7 2.♕e7[**C**]≠.

THEMATIC CONTENT

Ideal Primary Fleck Theme, in ***Miniature***. Alas, none of the set defences are provided-for, including a flight-capture. Such a weakness is often inherent to the theme and its separation mechanism.

CHESS PROBLEMS
by Dr Ian Shanahan

THREE-MOVERS (♯3)
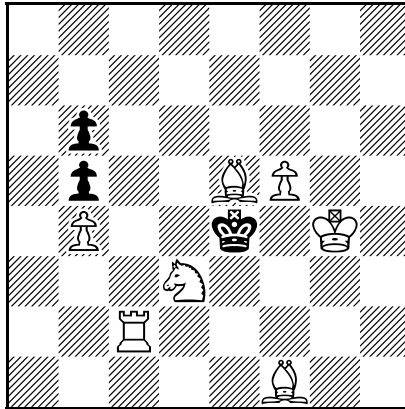
‡3   *   (7+3)

Set: 1...♔d5 2.♗g2≠.
    1...♔e3 2.♘f4 ♔e4 3.♖e2≠.

Key: 1.♖**c1!** (–)
    1...♔d5 2.♗g2≠.
    1...♔e3 2.♘f2! ♔×f2 3.♗d4≠.
                2...♔d2 3.♗f4≠.

• This joint effort, a **Mutate**, was composed on 12.xi.1983. It was my first three-mover! Ray Proudfoot provided the basic matrix, while I refined it – eliminating all duals, cooks, and other infelicities. Note the post-key **model mate** 3.♗d4≠. The column of ♙♟s on the b-file is an ugly necessity. An earlier version was **1A** 8 / p2p4 / p2P4 / P2R4 / 3S4 / Bk6 / 4B3 / 1K6.

2 Ian Shanahan: **Australian Chess**, March 2003, {No.6b}. **C+**
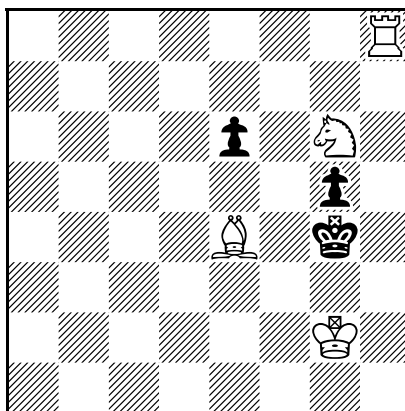
≠3   √√   (4+3)

Try: 1.♖f8? (>2.♗f3≠) 1...♚h5!

Try: 1.♗c6? (–) ♟e5 2.♗d7≠. 1...♚f5!

Key: 1.♖h1! (–)
      1...♟e5 2.♚h2! (–) ♚h5 3.♚g3≠.

• A lateral **Royal Indian** in **miniature**. (Rather trivial: a later ≠5 **Indian** by me is so much better...)

3 Ian Shanahan: **StrateGems**, July 2011, {M0990}. **C+**
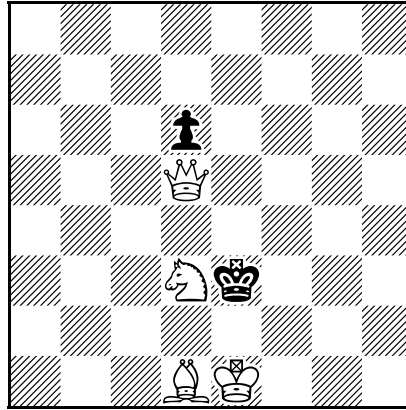
(a) ≠3   (4+2)

(b) ♗d1→c2 (c) ♗d1→c8

(d) ♔e1→h5 (e) ♔e1→f1 (f) ♔e1→b5

(a)   *Try*: 1.♕e6+? ♚d4 2.♔d2 ♟d5 3.♕g4≠. 1...♛×d3!

    Key: 1.♕×d6! (>2.♗e2 ♚e4 3.♕e5) 1...♛e4 2.♕c5! ♛×d3 3.♗c2≠.

(b)   *Try*: 1.♕e6+? 1...♚f3!

    Key: 1.♕c6! (–)   1...♛d4 2.♔d2 (–) ♟d5 3.♕a4≠.

                     1...♟d5 2.♕f6! ~ 3.♕f4≠.

(c)   *Try*: 1.♕f5? (–) ♟d5 2.♗a6! (>3.♕f4) 2...♛d4 3.♕e5≠. 1...♛d4!

    Key: 1.♘b4! (–)   1...♛f4 2.♕f5+ ♚g3 3.♕f2≠.

                           2...♛e3 3.♘c2≠.

(d)   *Key*: 1.♘e1!   1...♛f2 2.♕f3+ ♚×e1 3.♕e2≠.

                           2...♛g1 3.♕g2≠.

                 1...♛f4 2.♕d4+ ♚f5 3.♗g4≠.

                           2...♚g3 3.♕h4≠.

(e)   *Try*: 1.♕c4? 1...♟d5!

    Key: 1.♗e2!   1...♛d2 2.♕c4! ♚e3 3.♕f4≠.

                           2...♟d5 3.♕c1≠.

(f)   *Try*: 1.♕f3+? 1...♚d4!

    Try: 1.♘e1? (–) 1..♚f4!

    Key: 1.♔b4! (–)   1...♛d2 2.♕f3! ♟d5 3.♕e2≠.

• The ***miniature*** (a) was composed by me, a straightforward but piquant ***ideal mate*** with a ***passive sacrifice*** of the ♘. Its post-key threat never materializes. After (a) was submitted for publication, three additional ***twin***-phases, (d)–(f), were discovered by Rauf Aliovsadzade, ≠3 editor of **StrateGems**. A day or so later, using the Popeye software systematically, Geoff Foster then found two more twin-phases (b)–(c)! Now, across the whole problem, *every* White man makes the key-move! And the problem is dual-free throughout! (Neither gentleman wanted co-authorship.)

4 Ian Shanahan: **StrateGems**, July 2011, {M0991}. **C+**
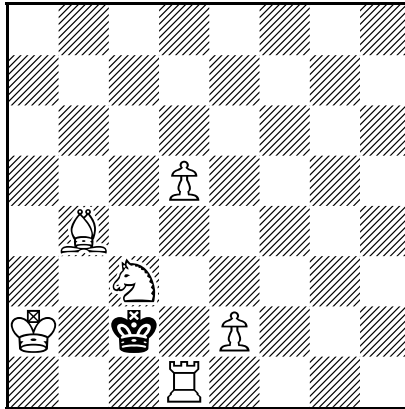
(a) ≠3   (6+1)

(b) ♗b4→d4

(a)   *Key*: 1.♖e1! (−)
            1...♚d2 2.♘d1+ ♚~ 3.♘e3≠.

(b)   *Try*: 1.♖c1+? ♚d2 2.♔b3 (>3.♖d1) 2...♚×c1 3.♗e3≠.
            1...♚×c1!

      Key: 1.♖a1! (−)
             1...♚d2 2.♔b1 (−) ♚e1 3.♔c2≠.

• The ***Rex Solus miniature*** (a) was composed by Ian Shanahan, on 23.ix.2005 (**minus the ♙d5 = 4A**) – a lateral ***Royal Indian***, showing in addition the ***Durbar theme*** (i.e., all post-key moves are made by the ♔♚s), with quiet play throughout. An earlier – somewhat less satisfactory – version was **4B** 24 / 1B6 / R1PB4 / 1k6 / 8 / 1K6. After **4A** was dispatched for publication, **4** (b) was discovered by the ≠3 editor of **StrateGems,** Rauf Aliovsadzade. The ***plug*** on d5 is, however, a pity. (Rauf did not seek co-authorship.)

Chess Problems
by Dr Ian Shanahan

More-movers (≠4, ≠5, etc.)

1 Ian Shanahan (after C. A. H. Russ & W. Speckmann): **The Problemist Supplement**,
January 1995, p.126, {**A**}. **C+**
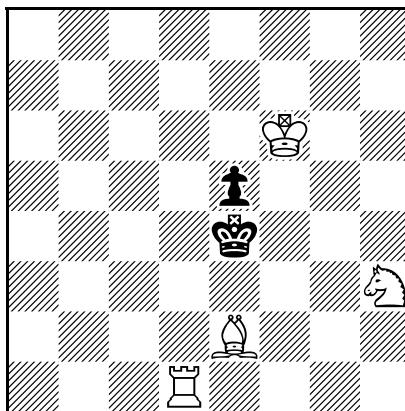
≠4   (4+2)

Key: 1.♗**h5!** (♗g4?)
 1...♚e3 2.♔f5 (♔×e5? Stalemate!) ♟e4 3.♔g4! ♚e2
 4.♔f4≠.

• A **Royal Indian**, in **miniature**, ending with an **Anderssen mate**. Its creation was provoked by a four-mover which lacked **purity of aim** from a brief article by Colin Russ in **The Problemist Supplement**, entitled *Turning an Anderssen into an Indian*, July 1994, p.103; see also Ian Shanahan: *A Footnote to "Turning an Anderssen into an Indian"*, **The Problemist Supplement**, January 1995, p.126; and Dr Werner Speckmann: *Anderssen (Mate) and Indian*, **The Problemist Supplement**, September 1995, pp.155–6. I feel that the more economical setting **1A** 16 / 4p1K1 / 4k3 / 8 / 4B3 / 3R2P1 / 8 is inferior: the outlying ♙ points to the solution; there is a loss of **stalemate-avoidance** at move 2, since the ♔ now cannot capture the ♟; ♖d2 – why not deploy it on d1? – also signals the solution. Economy, after all, isn't everything! <u>Note</u>: in the diagram, the ♔f6 is not positioned on e6 (putting an unnecessary double guard on d5) nor upon g5 (whereon it confers a redundant guard of f4, which telegraphs the ♘'s role in guarding f2, hence the solution).

Ian Shanahan: **Problem Observer**, July 1995, {D1216}. **C+**
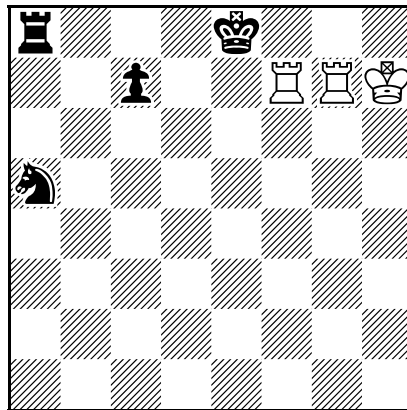
≠4　　√√　　　　　　　　　(3+4)

Try: 1.♔g8? (>2.♖f8≠)　1...0-0-0+! [*mainplan*]

Try: 1.♖e7+?
　　　1...♚f8　2.g♖f7≠.
　　　1...♚d8!

Key: 1.♖×c7! (>2.♖g8≠)
　　　1...♚d8　2.c♖f7! (>3.♖f8, ♔g8≠) [*foreplan*] 2...♚e8　3.♔g8 ~　4.♖f8≠.
　　　　　　2.♖b7? (>3.♖g8≠) 2...♞×b7!

　　　　　　　　　　　　　　　　　3.♔g6? (>4.♖g8) 3...♜a6+!

● A **logical problem**, in **miniature**, with a unique form of (double) **switchback**: **prevention of castling*** (the **foreplan**) in order to enable the **mainplan** to function. Although it is regrettable that the initial position is *not* repeated exactly after the switchbacks, due to the key involving the capture of a ♟ (itself undesirable), **purity of aim** is accomplished: the ♟'s capture is entirely incidental to the foreplan's prevention of castling. Naturally, I in no way claim to have originated this attractive idea [see the precursors below!]. ♞a5 provides Black with a previous move not by the ♚ or ♜, so that 0-0-0 is legal, and also prevents the *dual* 3.♖b8.

* The *Encyclopedia of Chess Problems: Themes and Terms*, by Milan Velimirović and Kari Valtonen (Chess Informant, Belgrade, 2012), p.83: "**CASTLING, PREVENTION OF**: A logical combination: White's immediate attack is refuted by Black's castling. In his foreplan White forces either King or Rook to move".

PRECURSORS:

WP1 Wolfgang Pauly, **Deutsches Wochenschach**, 1910 − 4k2r / 4p3 / 4K2p / 5Q2 / 24 / 4b3, ≠4 (**C+**). 1.♕e5? 1...0-0! **1.♕b5+!** ♚f8 2.♕f5+ ♚e8 3.♕e5 ♚d8 4.♕b8≠; 3...♝g3 4.♕×h8≠. [The ♚ is displaced to stop 0-0]

KALK1 K. A. L. Kubbel, **Source?**, 1939 − 4k2r / 3b1p1p / 3K3Q / 40, ≠4 (**C+**). **1.♕g5!** ♚f8 2.♕h6+ ♚e8 3.♕f6 (>4.♕e7) 3...♚f8 4.♕×h8≠; 2...♚g8 3.♔e7 ~ 4.♕f8≠; 1...♟f6 2.♕×f6 ~ 3.♕e7≠. [As in **WP1**, the ♚ is displaced to stop 0-0.]

EZ1 Dr Eric Zepler, **Die Schwalbe**, 1929 − r3k3 / 2Qp3R / 1p6 / 1b2K3 / 4p3 / 8 / 5p2 / 8, ≠4 (**C+**). **1.♔d4!** (>2.♕e5+) ♜a4+ 2.♔e5 ♜a8 3.♕d6 ~ 4.♕e7≠. [The ♜ is displaced to stop 0-0-0]

(Note also Nenad Petrovic's famous 1st Prize, **Problem**, 1959, ≠8, wherein *both* ♜s are displaced to prevent both 0-0 *and* 0-0-0!)

~ To Peter Wong ~

≠4   √√   (3+4)

Try: 1.♖a3? (>2.♖a8≠) 1...0-0! [*mainplan*]

Try: 1.♖g3? (–)
   1...♚~, ♜~ 2.♖a3 ~ 3.♖a8≠.
   1...♟e3 2.♖×e3+ ♚~ 3.♖a3 ~ 4.♖a8≠.
   1...h♟~!

Key: 1.♖**g7!** (>2.♖c8≠)
   1...♚f8 2.g♖c7! [*foreplan*] ~ 3.♖a3 ~ 4.♖a8≠.

• A **logical problem**, in **miniature** – a companion to **2** – with a unique form of **switchback**: **prevention of castling*** (the **foreplan**) in order to enable the **mainplan** to operate. It is a pity, nonetheless, that 2...♚e8 (with another switchback, to the initial position) is not *forced* by, for example, an immediate threat of ≠1, but this compromises neither **purity of aim** nor the logical status of the problem: it is entirely incidental to the foreplan's prevention of castling. Of course, I make no claim to have originated this appealing idea [see the precursors below]. ♟e4 provides Black with a previous move not by the ♚ or ♜, so that 0-0 is legal.

* The *Encyclopedia of Chess Problems: Themes and Terms*, by Milan Velimirović and Kari Valtonen (Chess Informant, Belgrade, 2012), p.83: "**CASTLING, PREVENTION OF**: A logical combination: White's immediate attack is refuted by Black's castling. In his foreplan White forces either King or Rook to move".

PRECURSORS:

WP1 Wolfgang Pauly, **Deutsches Wochenschach**, 1910 – 4k2r / 4p3 / 4K2p / 5Q2 / 24 / 4b3, ≠4 (**C+**). 1.♕e5? 1...0-0! **1.♕b5+!** ♚f8 2.♕f5+ ♚e8 3.♕e5 ♚d8 4.♕b8≠; 3...♗g3 4.♕×h8≠. [The ♚ is displaced to stop 0-0]

KALK1 K. A. L. Kubbel, **Source?**, 1939 – 4k2r / 3b1p1p / 3K3Q / 40, ≠4 (**C+**). **1.♕g5!** ♚f8 2.♕h6+ ♚e8 3.♕f6 (>4.♕e7) 3...♚f8 4.♕×h8≠; 2...♚g8 3.♕e7 ~ 4.♕f8≠; 1...♟f6 2.♕×f6 ~ 3.♕e7≠. [As in **WP1**, the ♚ is displaced to stop 0-0.]

EZ1 Dr Eric Zepler, **Die Schwalbe**, 1929 – r3k3 / 2Qp3R / 1p6 / 1b2K3 / 4p3 / 8 / 5p2 / 8, ≠4 (**C+**). **1.♔d4!** (>2.♕e5+) ♜a4+ 2.♔e5 ♜a8 3.♕d6 ~ 4.♕e7≠. [The ♜ is displaced to stop 0-0-0]

(Note also Nenad Petrović's famous 1st Prize, **Problem**, 1959, ≠8, wherein *both* ♜s are displaced to prevent both 0-0 *and* 0-0-0!)

4 Ian Shanahan: **The Problemist Supplement**, March 2007, {PS1886}. **C+**

≠4   *   (5+2)
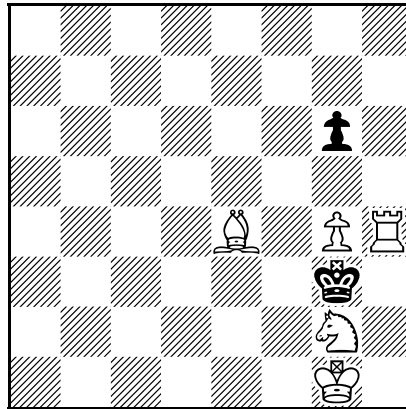
Set: 1...♟g5 2.♖h1! (–) ♛×g4 3.♔h2! (–) ♛h5 4.♔g3≠.

Key: 1.♗×g6! (–)
       1...♛f3 2.♔f1 (–) ♛g3 3.♗f5 (–) ♛f3 4.♖h3≠.

• A *miniature* exemplifying a *Royal Indian* in the set-play, with post-key *radical change*. The position is what I call a *transmutate* – a complete-block-waiter with total change (i.e., a *mutate* where the defences change too).

5 Ian Shanahan: **StrateGems**, July 2012, {M1094}. **C+**
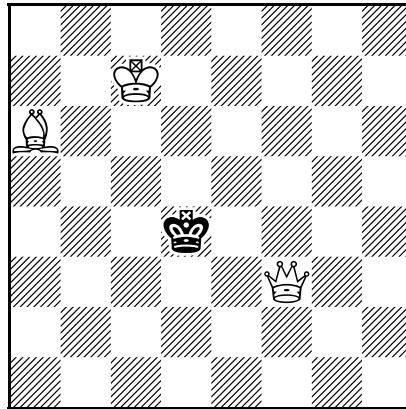
(a) ≠4   *√   (3+1)

(b) All men 1 square to the right (a1→b1). √√

(a)   *Set*: 1...♚c5 2.♕f4! (♕e4=?) ♚d5 3.♔d7 ♚c5 4.♕d6≠.

        Try: 1.♗d3?
            1...♚e5 2.♕f2 ♚e6 3.♕f8 ♚~ 4.♕d6≠.
            1...♚c3!

        Key: 1.♕g3!
            1...♚c5 2.♕d6≠.
            1...♚e4 2.♔d6 ♚f5 3.♗d3+ ♚f6 4.♕g6≠.
            1...♚d5 2.♕f4 ♚e6 3.♗c4+ ♚e7 4.♕f7≠.

(b)   *Try*: 1.♕g2?
            1...♚e5 2.♕e4≠.
            1...♚f5 2.♕e4+ ♚g5 3.♗e8 ♚h6 4.♕g6≠.
            1...♚e3!

        Try: 1.♔f7?
            1...♚g5 2.♕g3+ ♚f5 3.♕h4 ♚e5 4.♕f6≠.
            1...♚e5!

        Key: 1.♔e6!
            1...♚g5 2.♕g3+ ♚h6 3.♔f6 ♚h7 4.♕g7≠.

• A lovely **Black Rex Solus Wenigsteiner** with two full-length variations in (a) illustrating a **monochrome echo**. The **twin** (b) adds a little interest. "Stepping stones" (all ≠4, **C+**, omitting some earlier ≠3s), are:

5A 7B / 8 / 1Q6 / 8 / 2k1K3 / 24. 1.♕d6? 1...♚b5 2.♗c3 ♚a4, ♚c4 3.♕b4≠; 1...♚b3! **1.♕b7!** (>2.♗g7 2...♚c5 3.♗f8+ ♚c4 4.♕b4≠) 1...♚c5 2.♗c3 ♚d6 3.♗b4+ ♚e6 4.♕e7≠; 2...♚c4 3.♕b4≠.

5B 1BQ5 / 16 / 3k4 / 6K1 / 24.   1.♗f4? 1...♚e4 2.♕c4≠; 1...♚d4! **1.♗a7!**   1...♚e4 2.♕f5≠;   1...♚e5 2.♕d7 2...♚f6 3.♗d4+ ♚g6 4.♕g7≠; 1...♚d6 2.♔f5 ♚e7 3.♗c5+ ♚f7 4.♕f8≠. This broke through into 'echo territory'.
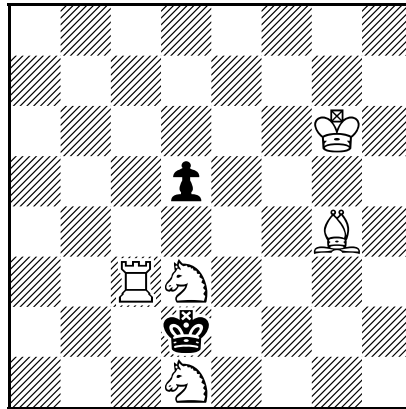
≠4   √√√√   (5+2)

Try: 1.♞c5, 3♞f2?
    1...♟d4 2.♞e4+ ♚e1 3.♜c1 ♚e1 4.♞e3≠.; 1...♚e1!

Try: 1.♞b4? (>2.♜c2+) 1...♚e1!

Try: 1.♞e5?
    1...♚e1 2.♜c2 ♚f1 3.♞f3 ♟d4 4.♜f2≠.; 1...♟d4!

Try: 1.♜b3?
    1...♟d4 2.♔f5 (>3.♜b2+, ♚e4); 2...♚c2!

Key: 1.♔**f5!** (–)
    1...♟d4 2.♜b3 ♚c2 3.♜b2+ ♚xd3 4.♗e2≠.

• A straightforward but colourful *miniature* ending in an *ideal mate* after the ♞ is *sacrificed*. Perhaps it is not so easy to solve: intuitively, an edge-of-the-board mate seems much more likely?

≠4   √√   (5+2)
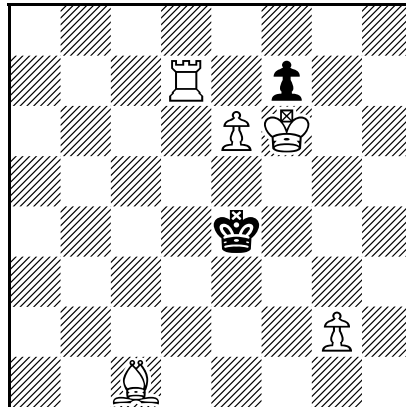
Try: 1.e♙~?
       Stalemate!

Try: 1.♔g5? (>2.♙×f7 ♛e5 3.♙f8♕ etc.)
       1...♛e5 2.♙e7 ♟f6+ 3.♔g6 ♛e6 4.♙e8♕≠.
       1...♟×e6!

Key: 1.♗h6! (−)
       1...♟×e6 2.♖d2! (−) ♟e5 3.♔g5 (−) ♛e3 4.♔f5≠.

• Yet another **_Royal Indian theme_** in **_miniature_**, with an **_anticritical move_** across d2 (forcing White's move-order), and **_quiet play_** after each White move.

≠5   √   (4+2)
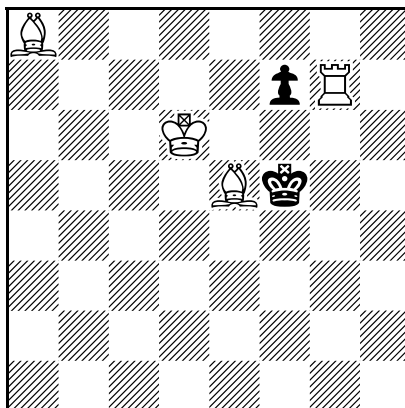
Try: 1.♖×f7+? 1...♚g6!

Key: **1.♖g2!!**
    1...♟f6 2.♗d4 ♚f4 3.♔e6 ♟f5 4.♔d5! ♚f3 5.♔e5≠.

• **Anderssen Mate**, in **miniature**; the ♚ 'walks the plank'. Is it hard to solve? (Probably: The mate must be envisaged in advance, before the key can be discerned.) This composition was inspired by an article written by Colin Russ in **The Problemist Supplement**, entitled *Turning an Anderssen into an Indian*, July 1994, p.103. Notice that ♗a8 cannot be resited to b7 (or c6), for then there would be a cook: 1.♔d5! ♟f6 2.♗c8≠. An **Indian** key in a ≠6 by, say, 1.♗(h1)a8! – i.e., crossing *two* **critical squares** – was my unattained goal.
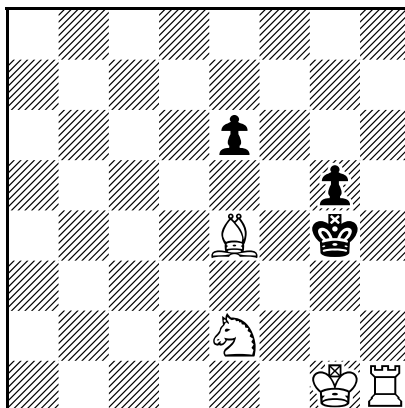
≠5   *   (4+3)

Set: 1...♟e5 2.♔h2 ♛h5?? 3.♔g3≠.

Key: **1.♔g2!** (–)
    1...♟e5 2.♗g6! (–) ♟e4 3.♖h8!! (–) ♟e3 4.♗h7 (–) ♛~
    5.♗f5≠.

• *Indian Theme* ×2, in *miniature*; *Zugzwang* throughout, and *quiet play* after each White move. A twin is possible: 8A ♖h1→h6, ≠4 (**C+**); **1.♔f2!** (–) 1...♟e5 2.♗f3+ ♛f5 3.♘g3+ ♛f4 4.♖f6≠. Clearly the thematic 'meat' is in the ≠5 – but the ≠4, which I unearthed with the help of Kalulu, has its own charms, in that aside from using the same key-piece it is utterly different (therefore, I imagine, adding to the solvers' difficulties) and puts the e♟ to further use. Indeed, *everything* works twice as hard!

10 Ian Shanahan (after A. Lulman): **Australian Chess Problem Magazine**, January 2005, {No.108}. **C+**
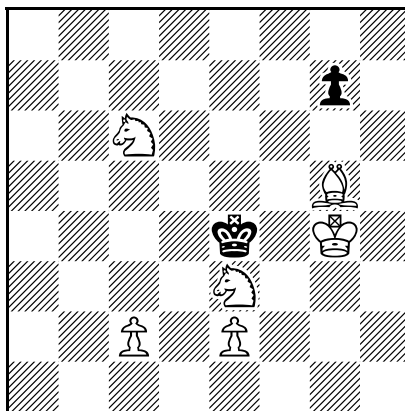
≠5   (6+2)

Key: **1.♙c3!** (–)
    1...♟g6 2.♗f4 (–) ♟g5 3.♘b4 (–) ♟×f4 4.♘c4 (–) ♟f3
    5.♙×f3≠.

• **Ideal Mate**, in an 8-unit **Meredith**; **Zugzwang** throughout, and **quiet play** after each White move. A problem within Bob Meadley's opuscule **A Selection of 19th-century Australian Chess Problemists**, **AL1**, by Augustus Lulman, **Melbourne Leader**, 1869 – 8 / 7p / 5S2 / 5kBK / 3PS3 / 8 / 7P / 8, ≠4 (**C+**); **1.♘c5!** ♟h6 2.♘d5 ♟×g5 3.♙h3 ♟g4 4.♙×g4≠ – is **dualled**: sadly, 2.♘d5 and 3.♙h3 are interchangeable. So, firstly, I produced a correct version: **9A** 8 / 3S3P / 8 / 5kBK / 5S2 / 3P1P2 / 16, ≠4 (**C+**); **1.♙d4!** ♟h6 2.♘c5 ♟×g5 3.♘d5 ♟g4 4.♙×g4≠. Then I realized that this version can be extended to a ≠5 (as in the diagram, **9**); or instead by ♙c2→c3, ♔g4→h3, ≠5 (**C+**); **1.♔g4!** ♟h6 etc., **9B**. All of these settings end with an *ideal mate*.

11 Ian Shanahan: **Australasian Chess**, November 2009, {No.56}. **C+**
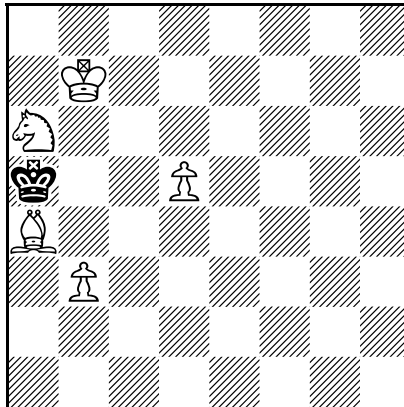
(a) ≠5   (5+1)

(b) −♙d5, ≠7

(a)   *Key*: 1.♗**b5!**
         1...♚×b5 2.♙d6 ♚a5 3.♙d7 ♚b5 4.♙d8♖! (4.♙d8♕=?) 4...♚a5 5.♖d5≠.

(b)   *Key*: 1.♔**c7!**
         1...♚×a6 2.♙b4 ♚a7 3.♗b5 ♚a8 4.♗a6! (4.♗c6+?) 4...♚a7 5.♙b5 ♚a8
         6.♗b7+ ♚a7 7.♙b6≠.

• A piquant **Black Rex Solus miniature** in which *both* phases exhibit **vertical quasi-symmetry** of their respective diagram positions, their play ending in **ideal mates** after an initial **stalemate-releasing sacrifice** – again in *both* phases. Notice in (a) the **stalemate-avoidance by underpromotion** and **switchback mate** by the promotee.

12 Ian Shanahan: **The Problemist Supplement**, September 2005, {PS1706}. **C+**
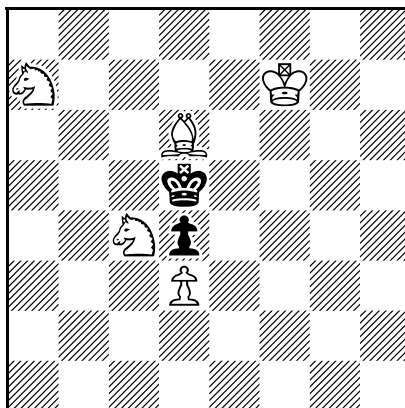
≠6　　√　　　　　　　　　(5+2)

Try: 1.♗c7? ♚c5 2.♗a5 ♚d5 3.♗d8 ♚c5 4.♗e7+ ♚d5 5.???

Key: **1.♗f4!**
　　　1...♚c5 2.♗d2 ♚d5 3.♗h6 ♚c5 4.♗f8+ ♚d5 5.♚e7! ♚c5
　　　6.♚e6≠.

• *Peri-Indian Theme* in *miniature*, with a nice try 'going the wrong way' (thwarted by the board-edge): it was inspired by one of Dr J. J. O'Keefe's miniatures, which is inferior to mine. It is *not* a *Herlin*: that would require ♚e7! on the *first* move. I think it is good and thematic that Black is initially in stalemate. (Note that **12** can be extended to ≠8, **12A**, by ♗d6→h2 (etc.), ♘c4→d6 [**C+**]; but is this justified?)

13 Ian Shanahan: **Springaren**, June 2016, {No.13617**v**}. **C+**
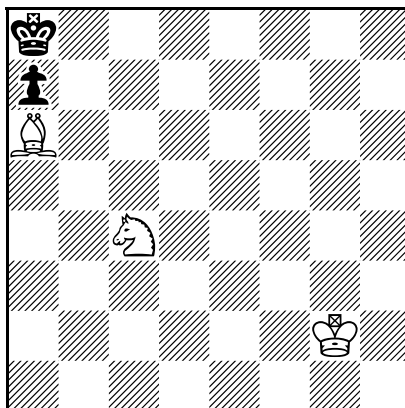
≠9   (3+2)

Try: 1.♘a3?
　　1...♚b8 2.♘d5 ♚a8 3.♔f3 ♚b8 4.♔e4 ♚a8 5.♔d5?

Try: 1.♘e3?
　　1...♚b8 2.♘b5 ♚a8 3.♔f3 ♚b8 4.♔e4 ♚a8 5.♔d5 ♚b8
　　6.♔c6 ♚a8 7.♘??

Key: 1.♘**d6!**
　　1...♚b8 2.♘e8! (♘b5?) 2...♚a8 3.♔f3 ♚b8 4.♔e4 ♚a8
　　5.♔d5 ♚b8 6.♔c6 ♚a8 7.♘f6! ♚b8 8.♘d7+ ♚a8 9.♗b7≠.

• *Ideal mate* in *miniature* with some very careful *dual-avoidance* and ♘-manoeuvring as well as a *ratchet mechanism*.

≠11   *√√   (5+2)

Set: 1...♟h1♛+ 2.♘h2 ♛×h2≠.

Try: 1.♘×h2? 1...♚e5!
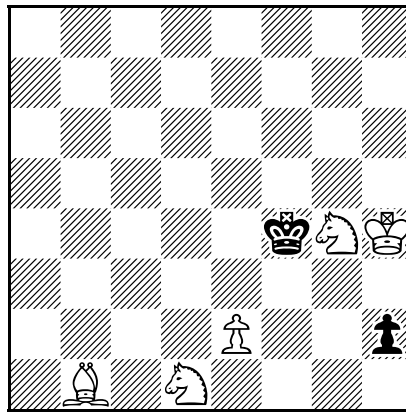
Try: 1.♗e3+? 1...♚f3 2.♘×h2+/g♘f2? 2...♚e2!

Key: 1.**d♘f2!** (>2.♘h3≠)
    1...♟h1♛+! (2.♘×h1=?) 2...♛×h3+ 3.♔×h3 ♚g5
    4.♔g3 ♚h5 5.♗h7! (5.♔f4/♗e4? 5...♚h4/♚g6!) 5...♚g5
    6.♗e4 6...♚h5 7.♗e5 ♚g5 8.♗e6 ♚h5 9.♗e7 ♚g5
    10.♗e8♖! (10.♗e8♛=?) 10...♚h5 11.♖e5≠.

• A *miniature* ≠7 was the first step (starting at move 5 in **12**); its thematic content comprises (i) an *anticritical key*, followed by (ii) an *excelsior* with (iii) *stalemate-avoidance* by means of an *underpromotion*, concluding with (iv) an *ideal mate*. (The *Berlin Theme* is also present in **12A** [below] – even more so in **12**.) Of course, there are already several miniatures displaying elements (ii)–(iv) – the simplest (and very probably the earliest) being No.36 from Eugene Albert's collection **Ideal-Mate Chess Problems**, by the late-19th-century American composer Frank M. Teed, **FMT1**, Source and Date unknown – 6K1 / 8 / 7k / 8 / 5PP1 / 8 / 4P3 / 8, ≠6; 1.♗e4! ♚g6 ... 5.♗e8♖ ♚g6 6.♖e6≠. However, it is my ≠7's quite surprising anticritical key that endows it with some degree of originality, and thereby gives it – hence also its extensions – a 'right to exist', in my view.

In **12A**, the need for the ♟h3 is a tragedy – the problem is cooked in 8 without it, by 1.♗e3+ or 1.♗e4 (**C+**): so, what could have been a pure *gift key* must instead be *give-and-take*. Still, I do prefer **12A** to the initial ≠7 since it is the most economical – not temporally, but in the sense that the White force works harder to corral the ♚ (e.g. ♗e2 guarding f3 initially; the ♚ is no longer static; both ♘ and ♗ crucially attack extra squares).
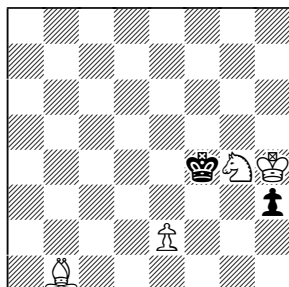
1.♔×h3! ♚g5 2.♔g3 ♚h5 3.♗h7! (3.♔f4/♗e4? 3...♚h4/♚g6!)
4.♗e4 ♚h5 5.♗e5 ♚g5 6.♗e6 ♚h5 7.♗e7 ♚g5
8.♗e8♖! (8.♗e8♛=?) 8...♚h5 9.♖e5≠.

≠9   (4+2)

Chess Problems
by Dr Ian Shanahan

Helpmates ($H\neq2$, etc.) &

Helpstalemates ($H=2$, etc.)
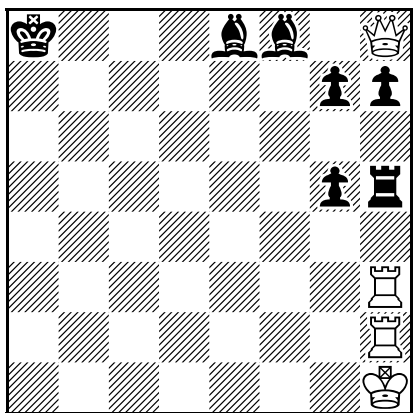
H≠2   2.1.1.1   (4+7)

①   1.♗d7 ♖b3 2.♗h3 ♖a2≠.

②   1.♗d6 ♖b2 2.♗h2 ♖a3≠.

• **Black and White half-pins** with **Umnov effects** in a H≠2 **Meredith**. This problem was composed without
any prior knowledge of Bill Whyatt's anticipator (which is a **twin**).

2 Ian Shanahan: **Chess In Australia**, January 1988, {No.47}. **C+**

~ "Horseplay" ~
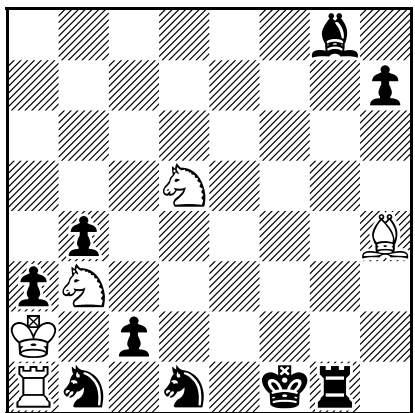
H≠2   2.1.1.1   (5+9)

① 1.♞d2 ♘d4 2.♞b3 ♘e3≠.

② 1.♞e3 ♘f4 2.♞d5 ♘d2≠.

• ***Black and White half-pins*** with ***Umnov effects*** in a H≠2.
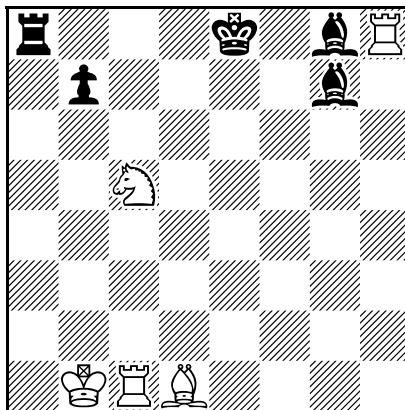
(a) H≠2 (5+5)

(b) ♖a8→d8

(a)   1.0-0-0 ♘a6+ 2.♗c4 ♗g4≠.

(b)   1.♗f8 ♗h5+ 2.♗f7 ♖e1≠.

• In each phase of this **Meredith**, the ♗g8 is **unpinned** by B1, but **repins** itself on the next move for a **double pin-mate**. (Notice that the ♗g7 prevents a **cook** in the diagram position.) In 1987, an earlier version of this problem was sent to the (formal) Macleod & Zappas 60 Jubilee Tourney – hence the dedication – where alas it was disqualified due to unsoundness.

4 Ian Shanahan: **U.S. Problem Bulletin**, January 1994, {No.2926**v**}. **C+**
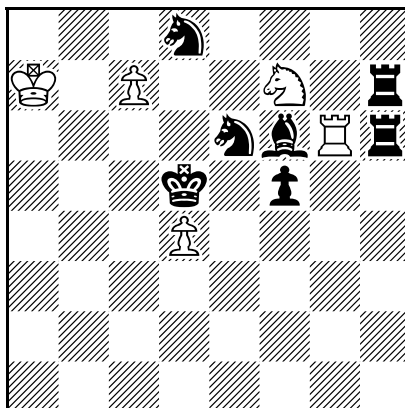
H≠2   2.1.1.1   (5+7)

① 1.♗g7 ♘e5 2.♚d6 ♙xd8♕≠.

② 1.♞g7 ♙xd8♕+ 2.♚e6 ♘g5≠.

• **_Black and White half-pins_** in a H≠2 **_Meredith_**, the Black half-pin being **_anticipatory_**. In the second solution, note that the ♚ occupies the square just vacated by the ♞ – a rather novel feature in anticipatory half-pinning, perhaps? I also strove for some originality in this well-explored theme-combination by having a ♙ on the 7th rank, about to **_promote_**, as one of White's half-pinned units. My original setting (as published) was **4A** – 4s1r1 / K2P1S1r / 4sb1R / 3k1p2 / 3P4 / 24; H≠2, 2.1.1.1, which had somewhat imbalanced strategic effects between the two solutions: this new version is superior?
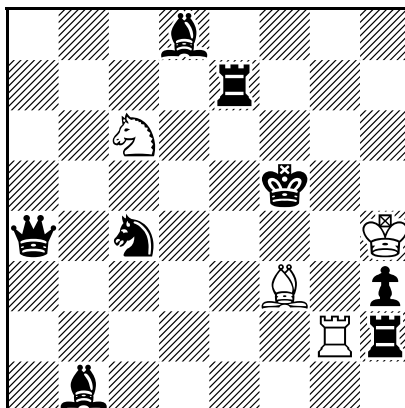
H≠2   2.1.1.1   (4+8)

①   1.♚f6 ♗e4 2.♜f7 ♖g6≠.

②   1.♚f4 ♖f2 2.♞e3 ♗g2≠.

• **Ortho-diagonal echoed play**: '**helpmate pins**' (i.e., the ♚ **masks** a **battery**-line in order to prevent check of the ♔, the Black battery firing-piece then making a **self-block** – all of which determines the move-order) in a H≠2 **Meredith**; the ♗ shuts a Black line in both solutions. An earlier version of this problem, **5A** – just a bit too 'thin', in my opinion – was 8 / 3KB3 / p1s5 / 2p2S2 / b1k5 / 8 / 3s4 / 3r4; H≠2, 2.1.1.1; ① 1.♚b5 ♗d8 2.♞b4 ♘d6≠; ② 1.♚d5 ♗f6 2.♞e4 ♘e3≠. I thought, mistakenly, that the idea of the ♚ 'unpinning' his own men might be novel – until I saw H1654 (Papadrossos) in **The Problemist**, November 1992. However, even my first draft is constructionally superior to H1654, which has an idle ♙ in each phase (etc.)!
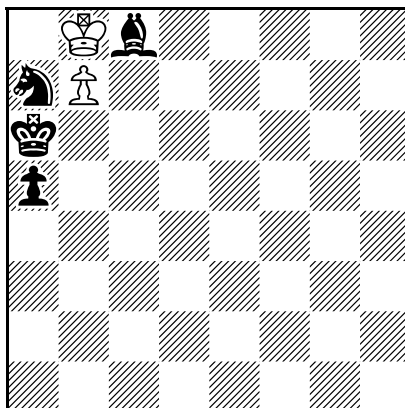
H≠2*   (2+4)

*   1...♙×c8♖ 2.♞b5 ♖c6≠.

①   1.♗d7 ♔c7 2.♗b5 ♙b8♞≠.

• Two **underpromotions**, ending with **ideal mates**, in a **minimal miniature**.
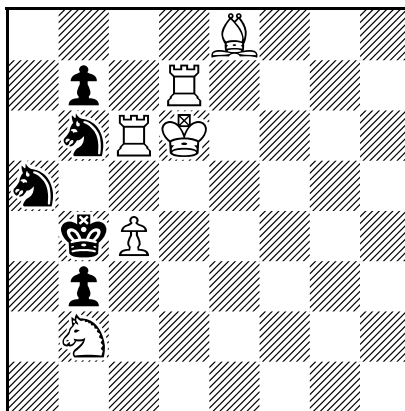
(a) H≠2   (6+5)

(b) ♟b7→c5

(a)   1.♞×d7 {tempo!} ♙c5 2.♚b5 ♖b6≠.

(b)   1.♞×c6 ♘d3+ 2.♚a4 ♖a7≠.

• *Indirect White half-battery*, *Zilahi theme* and *pin-mates*, in *Meredith*. In the diagram (a), B1 is a *tempo-capture* (i.e., *Set*: 1...♙c5 2.♚b5 ♖×b6≠ also works) – without, alas, a counterpart in (b). Another example, without any *tempo-play*, is:
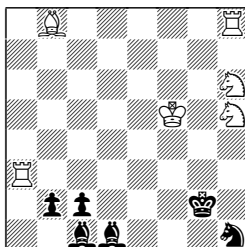
H≠2   2.1.1.1   (6+6)

①   1.♝×h6 ♗g3 2.♚h3 ♘f4≠.

②   1.♝×h5 ♖g3+ 2.♚h2 ♘g4≠.

8 Ian Shanahan: Honourable Mention, **Ideal-Mate Review**, 1998. **C+**
[**Ideal-Mate Review**, July 1998, {No.9224}.]
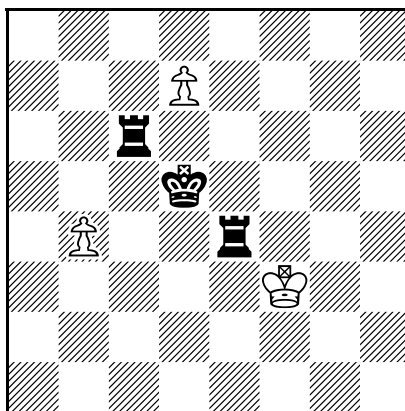
H≠2   3.1.1.1   (3+3)

① 1.♜c8 ♙×c8♕ 2.♜e6 ♕c5≠.

② 1.e♜e6 ♔f4 2.♚d6 ♙d8♕≠.

③ 1.♜e8 ♙×e8♕ 2.♜d6 ♕e4≠.

• **Task**: three distinct **ideal mates** with three **promotions** to ♕, all on different squares! In searching for forerunners, I discovered the following problem which – although not an anticipation – shows the same idea:

MS1 M. Sosedkin: Commendation, **Ideal-Mate Review**, 1987, {No.2260}. **C+**
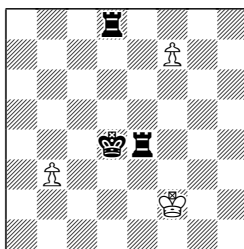
H≠2   3.1.1.1   (3+3)

① 1.e♜e8 ♙×e8♕ 2.♜d5 ♕e3≠.

② 1.♜c8 ♙f8♕ 2.♜c3 ♕d6≠.

③ 1.♜g8 ♙×g8♕ 2.♜e5 ♕c4≠.

8 repeats e♜e6 (not so good), whereas my second solution is subtler than Sosedkin's counterpart. Also, my promoting ♙ is on different squares relative to the ♚; and notice my helpmate's **quasi-symmetry**, as well as that of the second solution's mating configuration.

9 Ian Shanahan: **Australasian Chess**, September 2008, {No.22}. **C+**
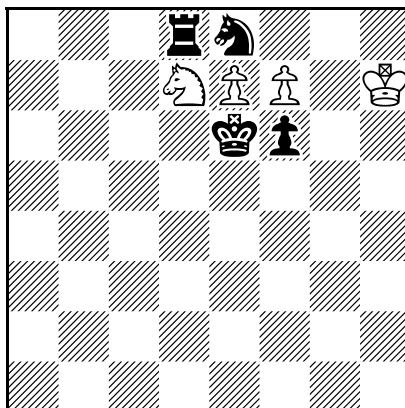
H≠2   2.1.1.1   (4+4)

① 1.♟f5 {tempo!} ♙f8♗ 2.♚f7 ♙xd8♘≠.

② 1.♚×d7 ♙xd8♖+ 2.♚e7 ♙xe8♕≠.

• A **White Allumwandlung** [AUW; the thematic moves have been coloured] in **Meredith** – commonplace in H≠2, but I am not aware of any other examples with Black **tempo play**. Notice the **funktionwechsel** (i.e., exchange of guard and mating duties) by the two promotees. If instead we have ♟f6→c6, **9A**, then the two solutions become: ① 1.♟c5 {tempo!} ♙f8♗ 2.♚f7 ♙xd8♘≠ (i.e., largely as above); and ② 1.♚d6 {tempo!} ♙xe8♖ 2.♚×d7 ♙xd8♕≠. Now there are *two* Black tempi at B1, but sadly the *funktionwechsel* is lost...
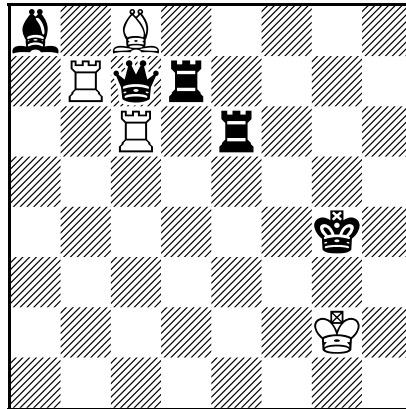
H≠2   2.1.1.1   (4+5)

① 1.♛d8 ♖c5 2.♜c6 ♖b4≠.

② 1.♛a5 ♖b5 2.♜b7 ♖c4≠.

• Composed in March 2004. This **Meredith** problem, rather schematic, nevertheless equals the ECONOMY RECORD for **Black and White half-pins** (with **Umnov effects**) in H≠2 – deploying identical force. Notice the ♛-**hideaways** which motivate the correct move-sequence – and the fact that the ♛ here can instead start from b1 (**C+**), the two solutions then beginning ① 1.♛b4 and ② 1.♛b5 (with less subtle ♛-**annihilations**); I'm not entirely sure which alternative is best...

11 Ian Shanahan: **Springaren**, March 2013, {"Småsaker och Hugskott" ["Small is Beautiful"], No.1376}. **C+**
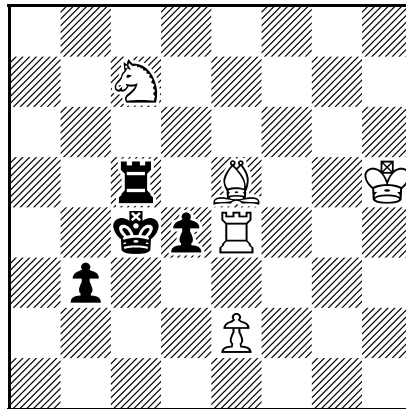
H≠2*   (5+4)

  *   1...♖e3 2.♟d3 ♖e4≠.

  ①   1.♜c6 ♗×d4 2.♜c5+ ♗e5≠.

● Matching **switchbacks**, with **direct unpins** and a **cross-check** in the actual play of this **Meredith**; every move is a *single* lateral or diagonal step. (An earlier, unsatisfactory, version appeared in **Chess in Australia**, March/April 1988 [No.54], but a correction was never published and the magazine is now long-defunct.)

12 Ian Shanahan: **Springaren**, June 2013, {"Småsaker och Hugskott" ["Small is Beautiful"], No.1389}. **C+**
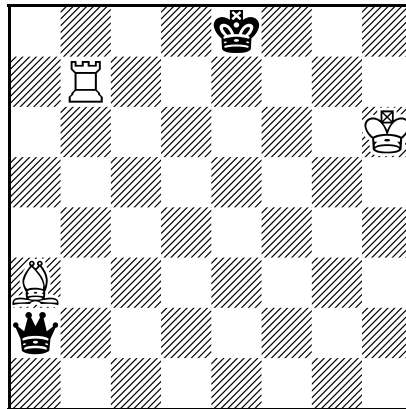
H≠2   2.1.1.1   (3+2)

① 1.♛d5! ♖f7 2.♛d7 ♖f8≠.

② 1.♛f7 ♖b4 2.♚f8 ♖b8≠.

• This simple *Miniature* demonstrates control of the ♛. With the ♔ on h6, there is another – single – solution: 1.♛e6 ♖b8+ 2.♚f7 ♖f8≠. Is this worth adding as another phase?

13 Ian Shanahan: **harmonie-activ**, November 2013, {No.1936}. **C+**
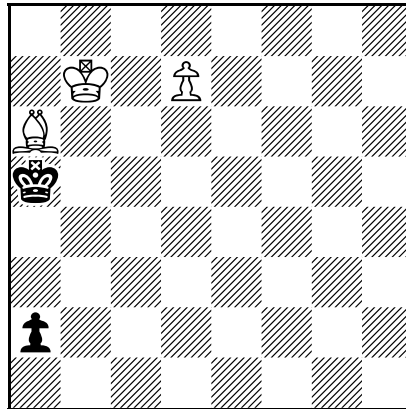
(a) H≠2   (3+2)

(b) ♚a5→f8

(a)   1.♟a1♜ ♙d8♘ 2.♜a4 ♘c6≠.

(b)   1.♟a1♝ ♗c4 2.♝g7 ♙d8♕≠.

• **Mixed Allumwandlung** [AUW] in a H≠2 **miniature** (the four thematic moves have been coloured) – by no means uncommon! (a), which is surely anticipated, ends in an **ideal mate**; but the underpromotion to avoid pinning the ♙ in (b) does appear to be original.

14 Charles P. King-Farlow: **British Chess Magazine**, July 1965, {No.9612} –
correction by Ian Shanahan: **The Problemist Supplement**, November 2015, p.466, C. **C+**
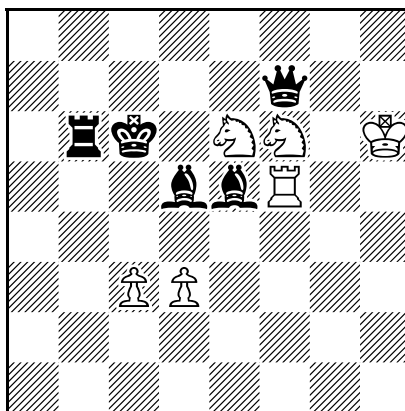
(a) H≠2   (6+5)

(b) ♚c6→d6

(a)   1.♝d6 ♘d4+ 2.♚c5 ♘e4≠.

(b)   1.♝c6 ♘e4+ 2.♚d5 ♘f4≠.

• **Anticipatory Black and masked White half-pins** in a H≠2 **Meredith**, where each B1 is both an anticipatory *unpin* and an anticipatory **self-block**; so, there is perfectly matching strategy between the two phases! King-Farlow's original published position was, however, cooked: **CPK-F1** – 5q2 / 16 / 1rk1SS1K / 3bb2R / 8 / 2PP4 / 8; cook: 1.♝h1 ♘d2+ 2.♚c4 ♖xd4≠ – but it was never corrected by him in the **British Chess Magazine**.

15 Ian Shanahan: **Australian Chess Problem Magazine**, November 1994, {No.102}. **C+**
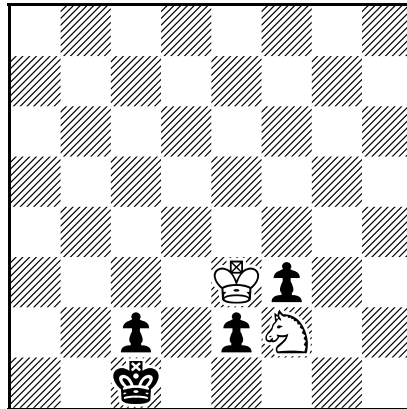
H≠3   2.1.1.1.1.1   (2+4)

① 1.♟e1♛ ♚xf3 2.♛b4 ♔e2 3.♛b1 ♘d3≠.

② 1.♟e1♝ ♘g4 2.♚d1 ♔d3 3.♟c1♜ ♘e3≠.

• *Promotions* ×3 in *minimal miniature*. A pity about the need for ♟f3...

16 Ian Shanahan: **Ideal-Mate Review**, July 1998, {No.9120}. **C+**
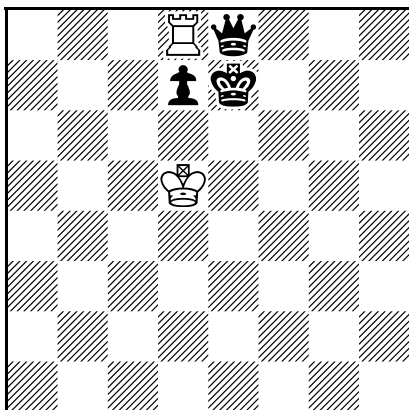
H≠3   (2+3)   H≠3   (2+3)
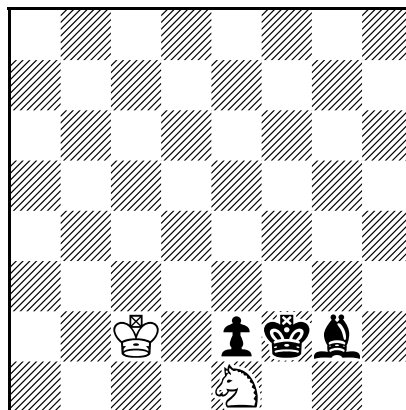
Left   1.♛h8! ♖×d7+ 2.♚f8 ♔e6 3.♛g7 ♖d8≠.

Right   1.♝h3 {tempo!} ♘f3 2.♝f1 ♘e5 3.♚e1 ♘d3≠.

• ***Ideal mates*** in ***minimal miniature***. In the left problem, the ♛ has five routes to g7 in two moves – but only one of them works; notice the ***switchback*** by the ♖. In the right problem, 1.♝h3! is a ***tempo move***. Also, the ♘ can gain d3 in one move, but must carefully select another route to d3 in three moves! Both positions are 'small, but neat' – just about worth showing.

17 Christopher J. A. Jones & Ian Shanahan: **Australian Chess**, March 2004, {No.29**v**}. **C+**
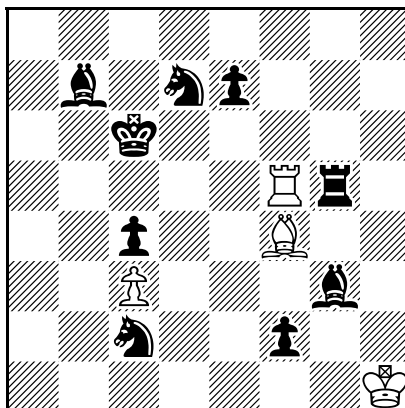
H≠3   2.1.1.1.1.1   (4+9)

① 1.♞d4 ♖a5 2.♜b5 ♙xd4 3.♜b6 ♙d5≠.

② 1.♞b4 ♗b8 2.♝c7 ♙xb4 3.♝b6 ♙b5≠.

• ***Mixed Bristol clearances*** ×2; ***Ortho-diagonal echoed play***; ***model mates*** ×2. Potential cooks with the ♚ on the edge of the board are thwarted by check(mate) to the ♔ from ♝b7!
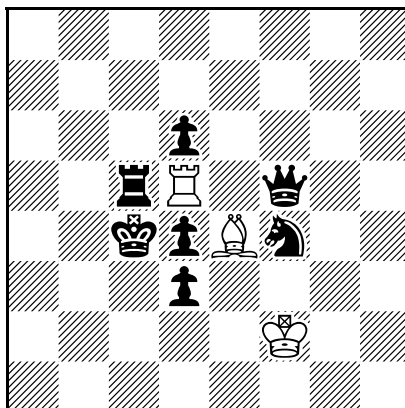
H≠3   2.1.1.1.1.1   (3+7)

①   1.♜c6 ♖a5 2.♛b5 ♗xd3+ 3.♚c5 ♖xb5≠.

②   1.♟d2 ♗b1 2.♛c2 ♖xc5+ 3.♚d3 ♗xc2≠.

• *Mixed Bristol clearances* ×2; *Maslar theme* ×2; *Prospective self-blocks* ×2; *Ortho-diagonal echoed play*; *reciprocal captures* of Black *line-opening* men (on d3 and c5); *model mates* ×2. Inspired by my joint composition with Christopher Jones, **17**, this one is even richer strategically!

19 Ian Shanahan: **British Chess Magazine**, July 1988, {No.12443}. **C+**

~ To Nigel Nettheim ~
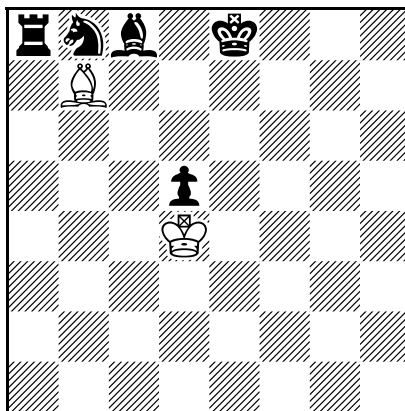
H≠4   2.1.1.1.1.1.1.1   (2+5)

① 1.♗d7 ♗×d5 2.♞c6+ ♚c5 3.0-0-0 ♚b6 4.♞b8 ♗b7≠.

② 1.♞d7 ♗×d5 2.♞f8 ♚e5 3.♗d7 ♚f6 4.♜d8 ♗f7≠.

• **Exact echo** of an **ideal mate** by **reflection**; **switchback** in ①; **Black homebase** in a **minimal miniature**. The (necessary) repeat of W1 is, alas, a flaw.
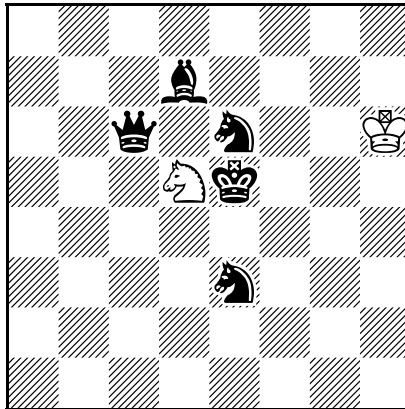
(a) H≠4   (2+5)

(b) ♞e6→f6

(a)   1.♞d4+ ♔h5 {tempo!} 2.♝e6 ♘b6 3.♛e4 ♔g5 4.♞d5 ♘c4≠.

(b)   1.♝f5 ♘b4 2.♛f3 ♔g5 3.♞e4+ ♔h4 4.♚f4 ♘d3≠.

• **Exact echo** of an **ideal mate** by **translation**, in a **minimal miniature**; **line-opening** by the ♘; **self-blocks** and **line-opening** by the 6♞; **self-blocks** by the 3♞ and ♝; **self-block** by the ♛; **tempo move** by the ♔ in (a).

21 Ian Shanahan: **The Problemist Supplement**, September 2013, {PS2770}. **C+**
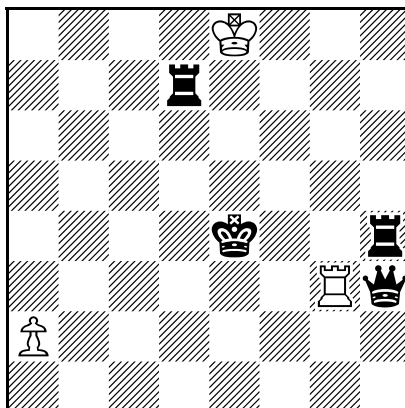
H≠4   (3+4)

1.♖d4 ♖a3! 2.♛b3 ♙×b3 3.♚d5 ♔d7 4.h♜e4 ♖a5≠.

• A **Bristol clearance** by ♖g3 (W1) as well as a **critical move** with **self-block** by ♜d7 (B1), in **miniature**, ending with an **ideal mate**. (An earlier, inferior, version was **21A** – 4K3 / 24 / 3k2r1 / 3r2Rq / P7 / 8.)

22 Ian Shanahan: **Original** for **Springaren**. **C+**
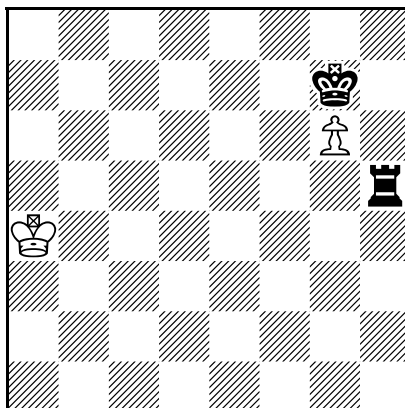
H≠4   (2+2)

1.♖h7 ♔b5 2.♛f8 ♔c6
3.♖e7 ♙g7+ 4.♛e8 ♙g8♕≠.

• A ***minimal Wenigsteiner***, ending in an ***ideal mate***. Good strategy and interaction.

23 Ian Shanahan: **The Problemist**, March 2010, {H3346}. **C+**
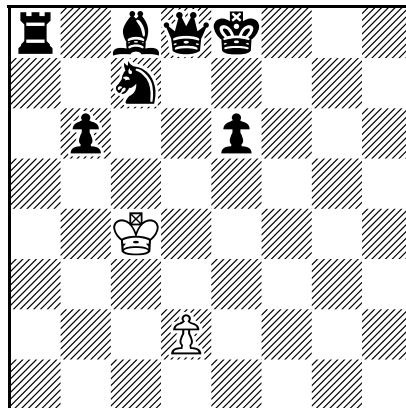
H≠5   (2+7)

1.♛d6 ♙d4 2.♝d7 ♙d5

3.0-0-0! ♙×e6 4.♚b7 ♙e7

5.♚c6 ♙×d8♘≠.

• A **White minimal Meredith**, ending in an **ideal mate** after a White **excelsior**. (Notice the **Black homebase** too!) It might take some time for the solver to understand why 3.0-0-0! – an **antizielelement** – is required to ensure that the ♚ can reach c6 to be mated: 1.♚d7? ♙d4 2.♚c6 ♙d5(+!) 3.♛d6?? ♙×e6 4.♝d7 ♙e7 5.♜d8 ♙×d8♘≠, for example, fails (because the ♚ must gain c6 in *three* moves, indirectly, rather than in two moves via the direct route).

24 Ian Shanahan: **Springaren**, December 2012, {No.12637}. **C+**
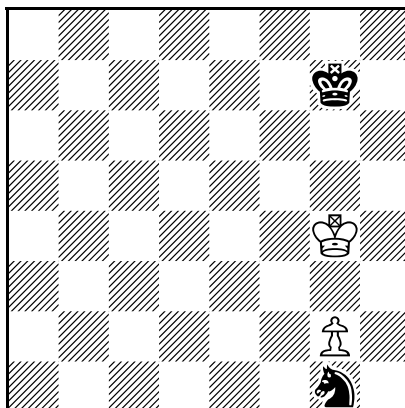
H≠5½   (2+2)

1...♔f5 2.♞f3! (♞h3?) ♙g4

3.♞e5 ♙g5 4.♞f7 ♙g6

5.♚h6 ♙g7 6.♞h8 ♙×h8♕≠.

• A *minimal Wenigsteiner* and *asymmetric*, ending in an *ideal mate* after a White *excelsior*. (An earlier, less original, version was **23A** – 16 / 5k2 / 8 / 6K1 / 6P1 / 8 / 7s; H≠6; but this setting is [at least] partially anticipated by Matti Myllyniemi: **MM1** – **DuF**, 1965, 8 / 1k6 / 8 / 2K5 / 16 / 1P6 / s7; H≠5 [No.24 in **Ideal-Mate Encyclopedia** Volume 1], though my version – note that the ♙ *must* begin on g3, and not g2! – adds length and an element of 'shape' to the Myllyniemi.)

25 Ian Shanahan (after A. P. Grin): **Australasian Chess**, November 2009, {No.58}. **C+**
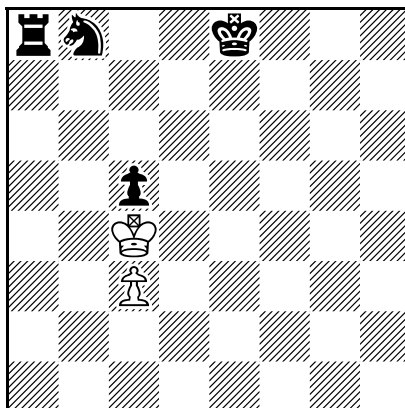
H≠6   (2+4)

1.♞c6! (♞a6?) ♔×c5 2.♞b4 ♙×b4

3.0-0-0! ♙b5 4.♚b7 ♙b6

5.♚a6 ♙b7 6.♜a8 ♙×a8♕≠.

• *Ideal mate*, with a touch of *dual-avoidance* (B1) in *minimal miniature*. ♟c5 is, alas, merely a cookstopper. 3.0-0-0! is required to ensure that the ♚ can pass b7 in time to allow 5...♙b7. However, while searching for anticipations, I found **APG1** – A. P. Grin: 3rd H.M., **Schach**, 1969 [No.19 in **Ideal-Mate Encyclopedia** Volume 1] – identical to mine after W2. Yet the dual-avoidance by the ♞ in my problem together with its extra length (and difficulty?) I think add something worthwhile.

26 Ian Shanahan: **The Problemist**, September 1983, {H916}. **C+**
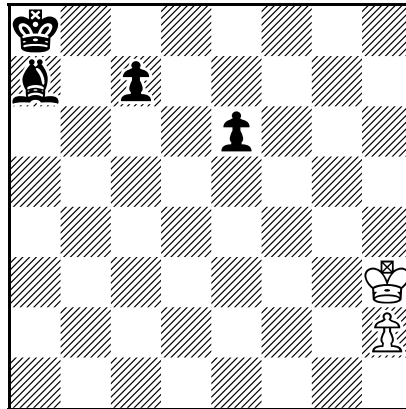
H≠7   (2+4)

1.♟c5 ♔g4! (♔g3?) 2.♟c4 ♙h4
3.♟c3 ♙h5 4.♟c2 ♙h6
5.♟c1♝ ♙h7 6.♝f4 ♙h8♕+
7.f♝b8 ♕h1≠.

• A *minimal miniature*, ending in a *model mate* after a Black and a White *excelsior*; good interaction (see the W1 *dual-avoidance*) – rather unusual for this theme – between Black and White. ♟e6 is, alas, merely a cookstopper. During the late 1970s, I composed many such miniature double excelsiors (most being cooked and/or unpublished), having been inspired by several H≠5 examples and the challenge of the *$100 Theme* in a book about chess by P. L. Rothenberg, entitled **The Personality of Chess** (1963).

27 Ian Shanahan: **Springaren**, December 2012, {No.12639}. **C+**
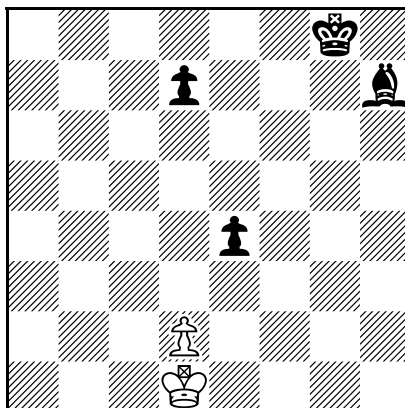
H≠7   (2+4)

1.♟d5 ♙d3 2.♟d4 ♙xe4

3.♟d3 ♙e5 4.♟d2 ♔e2

5.♟f1♜ ♙e6 6.♜g1! (♜d7?) ♙e7

7.♜g7 ♙e8♕≠.

• A *minimal miniature*, ending in a *model mate* after a Black and a White *excelsior*; good interaction (see the B6 *dual-avoidance*) – rather unusual for this theme – between Black and White. (An earlier version, alas cooked, appeared in **Chess in Australia**, November 1987 [No.39], but a correction was never published and the magazine is now long-since defunct.)

28 Ian Shanahan: **Springaren**, June 2013, {No.12791}. **C+**
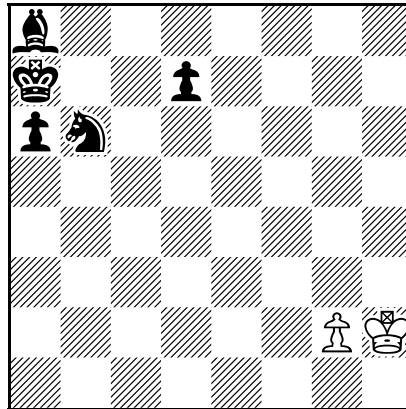
H≠7   (2+5)

1.♟d5 ♙g4 2.♟d4 ♙g5

3.♟d3 ♙g6 4.♟d2 ♙g7

5.♟d1♜ ♙g8♘ 6.♜d7 ♘e7

7.♜b7 ♘c6≠.

• A *minimal miniature* – a companion to **26** – with a *switchback* (B6), ending in a *model mate* after a Black and a White *excelsior*. During the late 1970s, I composed many such miniature double excelsiors (most being unpublished and/or cooked – this modest little problem being one of the former), having been inspired by several H≠5 examples and the challenge of the *$100 Theme* in a book about chess by P. L. Rothenberg, titled **The Personality of Chess** (1963).
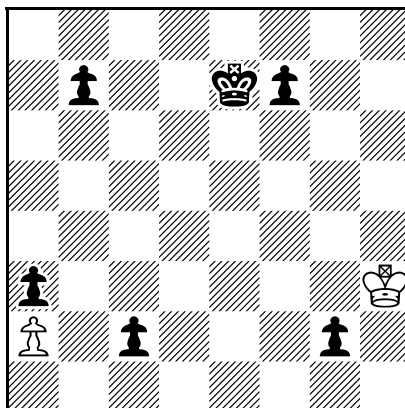
H≠8   (2+6)

1.♟c1♞ ♔g4 2.♞b3 ♙×b3

3.♟g1♝ ♙b4 4.♝c5 ♙×c5

5.♟a2 ♙c6 6.♟a1♝ (♟a1♛?) ♙×b7

7.♝g7 (♛g7+?) ♙b8♕ 8.♚f6 ♕d6≠.

• A **White minimal Meredith**, ending in an **ideal mate** after a White **excelsior**, with four **promotions** (but *not* an **Allumwandlung** [AUW] since there is no promotion to ♜!) as well as a ♚-**hesitation** – i.e., the ♚ waits for a promotee's **critical move** across f6. The ♚ *must* begin on e7 (and not g6, for example) in order to circumvent cooks.

30 Ian Shanahan: **The Problemist**, May 2010, {H3366}. **C+**
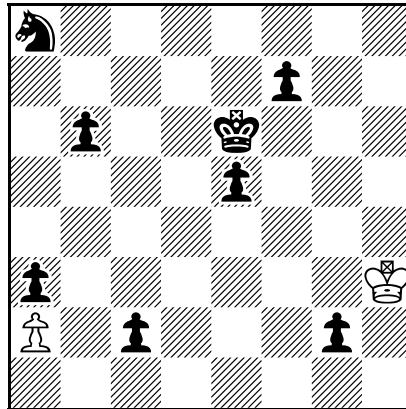
H≠8   (2+8)

1.♟c1♞ ♔g4 2.♞b3 ♙×b3
3.♟g1♗ ♙b4 4.♗c5 ♙×c5
5.♟a2 ♙×b6 6.♟a1♖ ♙b7
7.♖a7 ♙×a8♕ 8.♖e7 ♕c6≠.

• A **White minimal Meredith**, ending in an **ideal mate** after a White **excelsior** with a **mixed Allumwandlung** [AUW, the four thematic moves of which have all been coloured], in strictly **ascending order** – a rare blend indeed, and one which I had been wanting to conquer for many years within the helpmate genre! All of its forerunners are in the **Ideal-Mate Encyclopedia** [Volume 1], the very best (and most economical) of these being by A. Anisimovich: Prize, **Ideal-Mate Review**, 1996. My problem is perhaps original in the orientation of its ideal mate. (NB: I had already achieved this thematic combination several years earlier in a H=8 *miniature*, **30**, below!)

31 Ian Shanahan: Honourable Mention, **Ideal-Mate Review**, 1993. **C+**
[**Ideal-Mate Review**, July 1993, {No.6046}.]
~ To Eugene A. Dugas ~
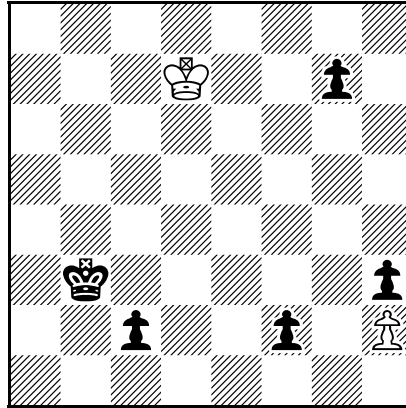
H=8 (2+5)

1.♟f1♞ ♔c6 2.♞g3 ♙×g3
3.♟c1♝ ♙g4 4.♝h6 ♙g5
5.♟h2 ♙×h6 6.♟h1♜ ♙×g7
7.♜h8 ♙×h8♕ 8.♚a4 ♕c3=.

• A **White minimal miniature kindergarten problem** (i.e., ♔♚s and ♙♟s only) ending in an **ideal stalemate** after a White **excelsior**, a **mixed Allumwandlung** [AUW, the four thematic moves of which are coloured], in strictly **ascending order**, as well as a **♚-hesitation**. The ♟g7 could equally be placed on h4 instead (**C+**). Theoretically, it also looks possible to extend this problem into a H=9 (i.e., by shifting ♔d7 to e8 and ♟f2 to f3). However, this admits cooks and, in any case, violates the constructional principle of **economy of time**.

CHESS PROBLEMS
by Dr Ian Shanahan

SERIES-MOVERS

1 Ian Shanahan: **Chess in Australia**, February 1983. **C+**
~ Dedicated to Robert C. McWilliam ~
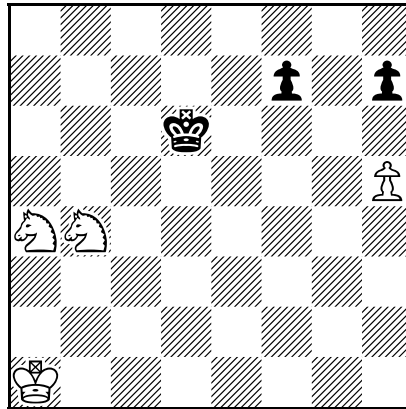
Ser.H≠20   (4+3)

1.♟f5 2.♟f4 3.♟f3 4.♟f2 5.♟f1♝ 6.♝e2 7.♝×h5 8.♝d1 9.♟h5 10.♟h4 11.♟h3 12.♟h2

13.♟h1♜ 14.♜h3 15.♝×a4 16.♚c5 17.♚c4 18.♚b3 19.♚a3 20.♜b3, ♘c2≠.

THEMATIC CONTENT

Black excelsior ×2 with **underpromotion** ×2 and a ♚-**shield** ending with an **ideal mate**, in **miniature**. The **capture** of the ♘a4 is perhaps paradoxical. Composed 6.ii.1983 – my FIRST SERIES-MOVER!

Ian Shanahan: **Ideal-Mate Review**, March 1984, {No.407}. **C?**

Ser.H≠7   (5+1)
Circé
Anchor Ring

1.♚e6 2.♚e7 3.♚d8 4.♚e1 5.♚f1 6.♚g8 7.♚h7, ♙g8♘!(♙g8♕?)≠.

THEMATIC CONTENT

Black Rex Solus ending with a specifically Circean *ideal mate* on an Anchor Ring, in *miniature*; *dual-avoidance* in the mate.

CONSTRUCTIONAL NOTE

The orientation of the units on the Anchor Ring in the diagram defines the Circean rebirth squares.

3 Ian Shanahan: Commended, **The Problemist**, 1984.
[**The Problemist**, March 1984, {F745**vv**}.]
Correction: **The Problemist**, September 2008. **C+**
~ Dedicated to Bob Meadley ~
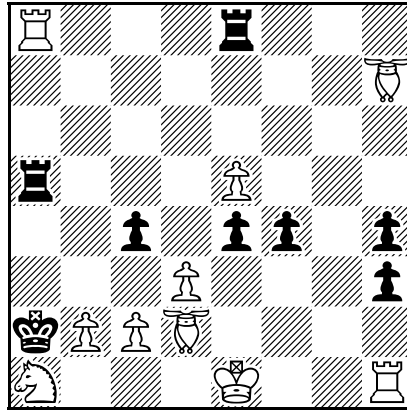
Ser.H=8　　√　　　(10+8)
Checkless Chess
Reflecting Bishops ♜

Try: 1.♖e6!? (♖g8??) 2.c♟×d3 3.♟×c2 4.♟c1♜ 5.♜×b2 6.♜×e5 7.♜a7 8.♖c5, 0-0=?

However, this is merely a try, because 8...0-0 is *illegal*! – ♚ reached a2 via c1, so that the ♔ must have moved from e1 and then returned there. The solution, therefore, is:

Solution: 1.♖g8! (♖e6?) 2.♟c3 3.♟×b2 4.♟b1♜ 5.♜×c2 6.♜×d3 7.♜a6 8.♖b5, ♔e2=.

THEMATIC CONTENT

Chameleon-echo-strategy and **-promotion** to ♜; ♟c4 marches on completely different squares between the two phases; **Exchange of stalemating methods** regarding ♟f4 and ♟h3 (**check-preclusion**: direct attack ↔ battery-opening); Diagonal and lateral **interference unpins**, the former involving **dual-avoidance**.

CONSTRUCTIONAL NOTES

Only ♗e5 is useless in the solution-phase, and only ♟h4 is a cookstopper – a small price to pay.
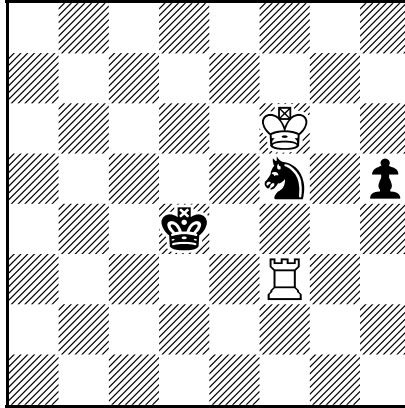
Ser.H=12 (2+3)

1.♞e3 2.♚d3 3.♚e2 4.♞d1 5.♞f2 6.♚f1 7.♚g2 8.♞h1 9.♞g3 10.♚h3 11.♚h4 12.♞f5, ♚xf5=.

THEMATIC CONTENT

Symmetrical tours by the ♚ and ♞; **¾ encirclement** of the ♖ by the ♚ with a **capture-free ♞-rundlauf** (the ECONOMY RECORD!) ending with an **ideal stalemate**; **White minimal**; **miniature**. The ♟h5 could be replaced by a ♙g4, but does this constitute an improvement?
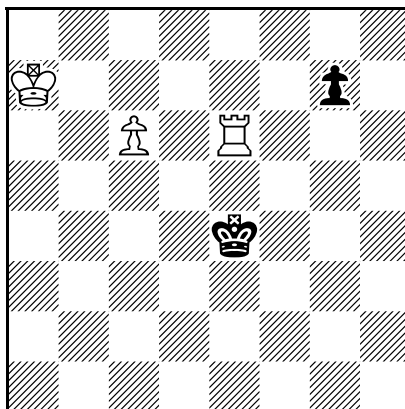
Ser.H=18   (3+2)

1.♚d4! 2.♟g5 3.♟g4 4.♟g3 5.♟g2 6.♟g1♗! (♟g1♛?) 7.♗h2 8.♗e5 9.♚e4 10.♚f5 11.♗f6

12.♚g6 13.♚f7 14.♗e7 15.♚e8 16.♚d8 17.♗d6 18.♗b8+, ♔×b8=.

THEMATIC CONTENT

Black excelsior; **Black minimal**; **miniature**; ♚**-switchback**; **¾ encirclement** of the ♖ by the ♚ and a ♔**-shield** ending with an **ideal stalemate**. The need to shield the ♔ (by 1.♚d4!, paradoxically) *and* to **underpromote** to ♗ only becomes apparent at move 14.

6 Ian Shanahan: **Ideal-Mate Review**, April 1987, {No.2155}. **C+**
~ Dedicated to Prof. Eugene Albert ~
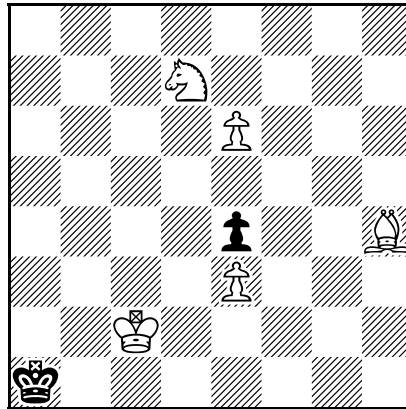
Ser.H=17   (5+2)
Circé

1.♚a2 2.♚a3 3.♚b4 4.♚c4 5.♚d5 6.♚×e6(♙e2) 7.♚×d7(♘b1) 8.♚e6 9.♚f5 10.♚g4 11.♚h3 12.♚g2 13.♚f1 14.♚×e2 15.♚×e3(♙e2) 16.♚×e2 17.♟e3, ♘d2=.

THEMATIC CONTENT

♚-trek ending in an *ideal Circean stalemate*, in *miniature*; *Black minimal*.

7 Ian Shanahan: **Chess in Australia**, July 1987, {No.30}. **C+**
~ Dedicated to Nigel Nettheim ~
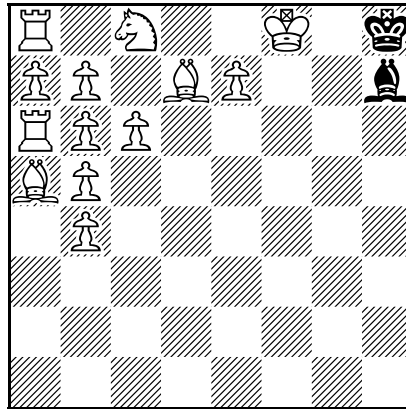
Ser.S=16   (13+2)

1.♙b8♖ 2.♙b7 3.♘b6 4.♖e8 5.a♖c8 6.♙a8♖ 7.a♖b8 8.♘a8 9.♗d8 10.♙c7 11.♖g6 12.♙b6 13.♗b5 14.♗a6 15.♙b5 16.♖g8+, ♝×g8=.

THEMATIC CONTENT

Incarceration with intricate timing, in a ***Black minimal***.

8 Ian Shanahan: 7th Commendation, **The Problemist**, 1987. **C+**
[**The Problemist**, November 1987, {F968}.]
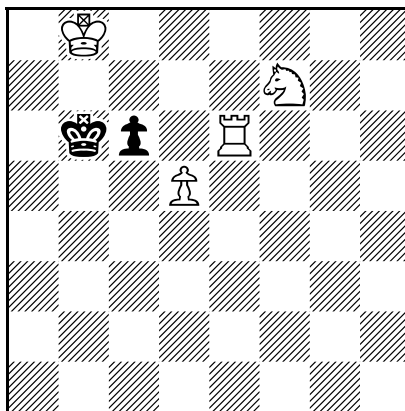
Ser.H=20   (4+2)

1.♚c5 2.♚d4 3.♟c5 4.♟c4 5.♟c3 6.♟c2 7.♟c1♞! (♟c1♛?) 8.♞d3 9.♞e5 10.♚e4 11.♚f5

12.♞g4 13.♞f6 14.♚g6 15.♚×f7 16.♞g8 17.♞e7 18.♚e8 19.♚d8 20.♞c6+, ♙×c6=.

THEMATIC CONTENT

'⅞' encirclement of the ♖ by the ♚ (i.e., a ¾ encirclement wherein the ♚ starts on the 4th line) with a ***capture-free*** ***♟→♞-rundlauf*** – the ECONOMY RECORD! – ending with an ***ideal stalemate***; ***Black minimal***; ***miniature***.

CONSTRUCTIONAL NOTE

♘f7 is merely a cookstopper, but its capture by the ♚ is certainly rather paradoxical: d7 (*not* d8) appears to be the most likely square where the ♚ will be stalemated.

9 Ian Shanahan: **The Games and Puzzles Journal**, January 1988, {No.32}. **C+**

~ "Sword and Shield" ~
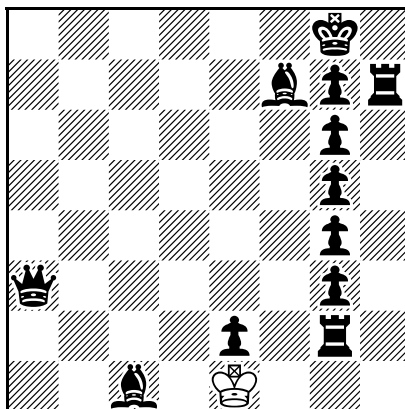
Ser.H=19   (1+12)

1.♖h8! 2.♚h7 3.♚h6 4.♚h5 5.♚h4 6.♚h3 7.♚h2 8.♚g1 9.♖h1 10.g♖h2 11.♟g2 12.♛h3
13.♟g3 14.♟g4 15.♝g5 16.♝h4 17.♟g5 18.♝h5 19.♟g6, ♔×e2=.

THEMATIC CONTENT

Incarceration with intricate timing, incorporating **critical play**, in a **White Rex Solus** setting. **Figurative problem**: the diagram position resembles a 'sword', the stalemate position a 'shield'!

10 Ian Shanahan: **Chess in Australia**, March 1988, {No.55}. **C+**
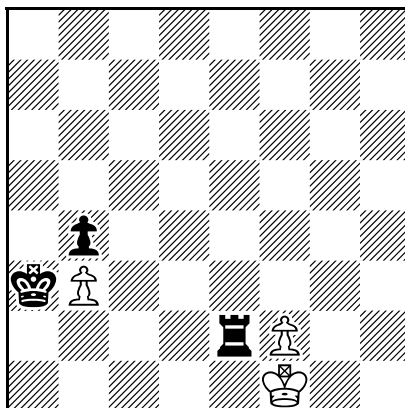
Ser.S=16 (3+3)

1.♙f4 2.♙f5 3.♙f6 4.♙f7 5.♙f8♕ 6.♕f2 7.♔g2 8.♔f3 9.♕e3 10.♔e4 11.♔d3 12.♕d2 13.♔c2 14.♔b1 15.♔a1 16.♕b2+, ♖×b2=.

THEMATIC CONTENT

*¾ **encirclement** of the ♖ by the ♔ with a ♙→♕-**switchback**, in **miniature**; **White excelsior**.*

11 Ian Shanahan: **Ideal-Mate Review**, April 1988, {No.2650}. **C+**

~ Dedicated to Klaus Kinski: "K" ~
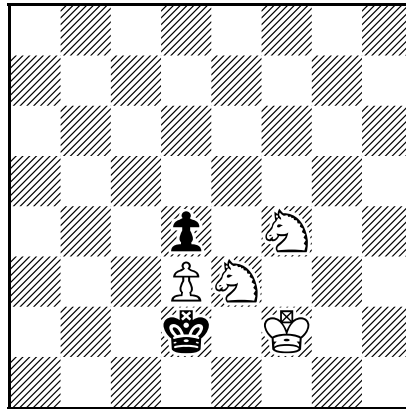
Ser.H=14 (4+2)

Circé

1.♚c3 2.♚b4 3.♚c5 4.♚d6 5.♚e5 6.♚×f4(♘g1) 7.♚e5 8.♚d6 9.♚c5 10.♚b4 11.♚c3 12.♚×d3(♙d2) 13.♚×d2 14.♟d3, ♘e2=.

THEMATIC CONTENT

♚-trek (*rundlauf* or *switchback*?) ending with an *ideal Circean stalemate*, in *miniature*; *Black minimal*. *Figurative letter problem*: K.

12 Ian Shanahan: **Ideal-Mate Review**, July 1988, {No.2782}. **C+**

~ Dedicated to Christer Jonsson ~
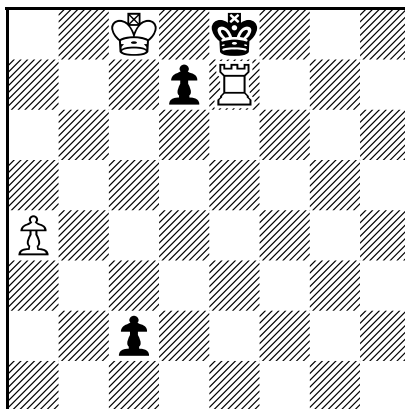
Ser.H≠20   (3+3)

1.♚f8 2.♟d5 3.♟d4 4.♟d3 5.♟d2 6.♟d1♞ 7.♞c3 8.♟c1♖ 9.♖f1 10.♖f7 11.♚g7 12.♚g6

13.♖f5 14.♖e5 15.♚f5 16.♚e4 17.♚d5 18.♚c6 19.♖c5 20.♞d5, ♖e6≠.

THEMATIC CONTENT

Black excelsior followed by a ♚-*shield* and an **encirclement** of the ♖ by the ♚, terminating with an **ideal mate**, in **miniature**; **underpromotion** ×2. (This problem is a companion to Jonsson's **length record**, No.2328.)

13 Ian Shanahan: **The Problemist**, November 1988, {F1044}. **C+**

~ In Memoriam Brian Tomson ~
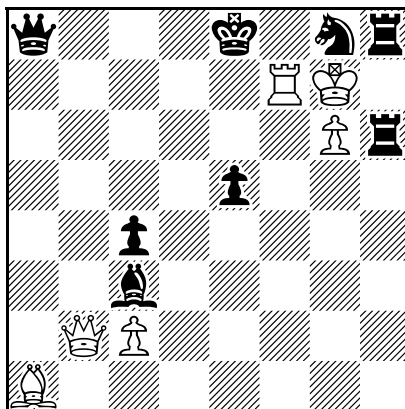
Ser.S=19   (6+8)

1.♖d7 2.♕b5 3.♗b2 4.♗a3 5.♗e7 6.♕xe5 7.♖d4 8.♕d5 9.♗f8 10.♕xg8 11.♕h7 12.♔xh8

13.♙g7 14.♙g8♗ 15.♔g7 16.♕f5 17.♗h7 18.♔h8 19.♕f7+, ♚xf7=.

THEMATIC CONTENT

Multiple **shields** (of both ♚♔s), **pinning** and **unpinning**, as well as a ♔-**switchback** ×2. Highly intricate: Brian Tomson would have loved it!

14 Nigel Nettheim & Ian Shanahan: 2nd Prize (Group 1), **2nd Klein Winsener Rochade-Thematurnier (Complete Home-Base-Castlers)**, 1988, {No.20**v**}. **C+**
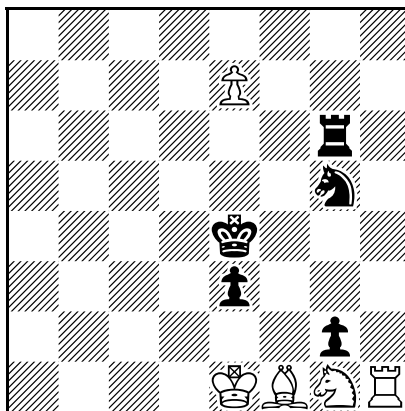
Ser.S≠9 (5+5)

1.♘f3 2.♘e5 3.♙e8♕ 4.♕h8 5.♘f3 6.♗×g2 7.0-0 8.♗h1 9.♘e1+, ♞f3++≠.

THEMATIC CONTENT

Complete White homebase; **♚-shield**; **♔-shield**; **platzwechsel** ×2 (♔e1↔♘g1, ♗f1↔♖h1).

CONSTRUCTIONAL NOTES

Most of this series-selfmate's constructional burden was undertaken by Nigel Nettheim; my own contribution here was to discover the **♚-shield** mechanism (and the means whereby to guard the squares d4 and e5 in the ♚'s field, with a promoted ♕ moving from e8 to h8) which triggers the whole solution-sequence into motion. As published within the Tourney booklet (Winsen, 1989), my joint authorship was unfortunately omitted. Also, it later turned out that it was necessary to add a ♟g2 when a cook was found: 1.♘f3 2.♘e5 3.♙e8♕ 4.♕h8 5.♘c6 6.♗a6 7.0-0 8.♕h1+, ♞f3++≠.
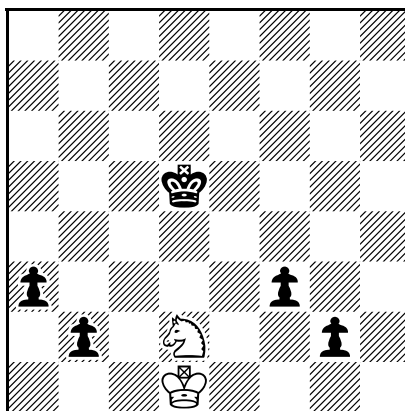
Ser.H=12   (2+5)

1.♟f2 2.♟f1♘ 3.♟g1♛ 4.♛g8! 5.♘xd2! 6.♚c4 7.♚b3 8.♚a2 9.♚b1 10.♛a2 11.♛a1 12.♟a2, ♔xd2=.

THEMATIC CONTENT

Incarceration; ♔*-shield*; *quasi-symmetry*; *White minimal*; *miniature*; *ideal stalemate*. The capture of the ♘ – White's sole piece! – is very paradoxical.

CONSTRUCTIONAL NOTE

This miniature (and White minimal) version is an '*idealization*' of Pflughaupt's original Ser.H=12, the stalemate of which was not quite ideal: **WP1** – 32 / 3k4 / p2P1p2 / 1p1P2p1 / 3K4; solution as above.

16 Ian Shanahan (after H. Menkis & J. Kubecka): **Ideal-Mate Review**, April 1991, {No.4689}. **C+**
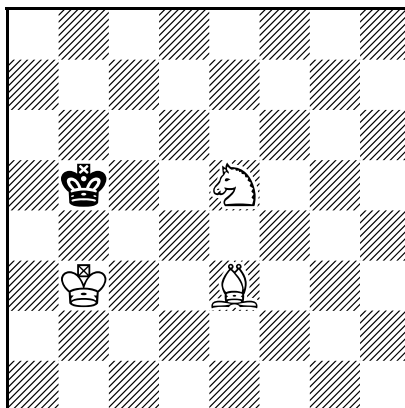
Ser.H=12   (3+1)

Circé

1.♚a6 2.♚b7 3.♚c7 4.♚d6 5.♚×e5(♘g1) 6.♚f5 7.♚g4 8.♚g3 9.♚g2 10.♚f1 11.♚e1

12.♚d1, ♗d2=.

THEMATIC CONTENT

♚-*trek* ending in an *ideal Circean stalemate*, in *Wenigsteiner*; *figurative shape problem*; *Black Rex Solus*.

From my article "Ideal Circe Serieshelpstalemates with ♔♗♘ vs. ♚", **Ideal-Mate Review**, April 1991, p.15:

> The reader should explore the careful and accurate determination of the ♚-walk in each example, being motivated by the need to capture at least one White piece, the Circean rebirth re-positioning the piece as required for the stalemate. The niceties associated with choice of square and order of captures often provide the main artistic point. Note the characteristically Circean final ideal stalemate, only two distinct types being possible here ... For artistic reasons, I have tended to favour sequences in which both the ♘ and the ♗ are captured, precluding mid-board stalemates, regrettably. Can anyone find further examples in this delightful Fairy category? Or any anticipations or cooks?"

17 Ian Shanahan: **Ideal-Mate Review**, April 1991, {No.4690**v**}. **C+**
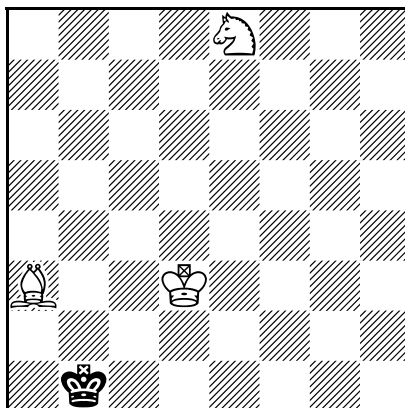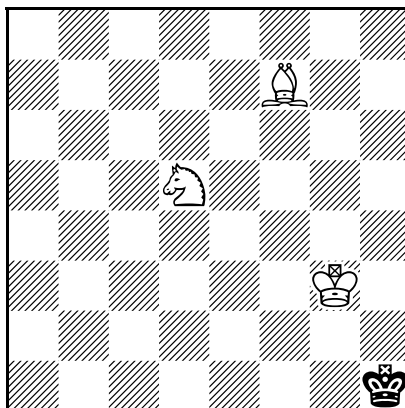

Ser.H=12   (3+1)

Circé

1.♚a2 2.♚b3 3.♚a4 4.♚b5 5.♚c6 6.♚d7 7.♚×e8(♘b1) 8.♚d7 9.♚c6 10.♚b5 11.♚a4

12.♚b3, ♘c3=.

THEMATIC CONTENT

♚-trek with *switchback* (to b3) and ***platzwechsel*** (♚b1↔♘e8) ending in an ***ideal Circean stalemate***, in ***Wenigsteiner***; ***Black Rex Solus***.

From my article "Ideal Circe Serieshelpstalemates with ♔♗♘ vs. ♚", **Ideal-Mate Review**, April 1991, p.15:

The reader should explore the careful and accurate determination of the ♚-walk in each example, being motivated by the need to capture at least one White piece, the Circean rebirth re-positioning the piece as required for the stalemate. The niceties associated with choice of square and order of captures often provide the main artistic point. Note the characteristically Circean final ideal stalemate, only two distinct types being possible here ... For artistic reasons, I have tended to favour sequences in which both the ♘ and the ♗ are captured, precluding mid-board stalemates, regrettably. Can anyone find further examples in this delightful Fairy category? Or any anticipations or cooks?"

Ser.H=12   (3+1)

Circé

1.♚e7! 2.♚f6 3.♚f5 4.♚e4 5.♚×d3(♘b1) 6.♚d4 7.♚c5 8.♚b4 9.♚×b3(♗f1) 10.♚c2 11.♚d1

12.♚e1, ♗e2=.

THEMATIC CONTENT

♚-trek with **quasi-symmetry** ending with an **ideal Circean stalemate**, in **Wenigsteiner**; **Black Rex Solus**. Notice that
1.♚e7! 2.♚f6 3.♚f5 4.♚e4 5.♚d4 6.♚c3 7.♚×b3(♗f1)?? fails: ♘d3 can then never be captured and reborn so as to guard d2.

From my article "Ideal Circe Serieshelpstalemates with ♔♗♘ vs. ♚", **Ideal-Mate Review**, April 1991, p.15:

The reader should explore the careful and accurate determination of the ♚-walk in each example, being motivated by the need to capture at least one White piece, the Circean rebirth re-positioning the piece as required for the stalemate. The niceties associated with choice of square and order of captures often provide the main artistic point. Note the characteristically Circean final ideal stalemate, only two distinct types being possible here ... For artistic reasons, I have tended to favour sequences in which both the ♘ and the ♗ are captured, precluding mid-board stalemates, regrettably. Can anyone find further examples in this delightful Fairy category? Or any anticipations or cooks?"

19 Ian Shanahan: **Ideal-Mate Review**, April 1991, {No.4692}. **C+**
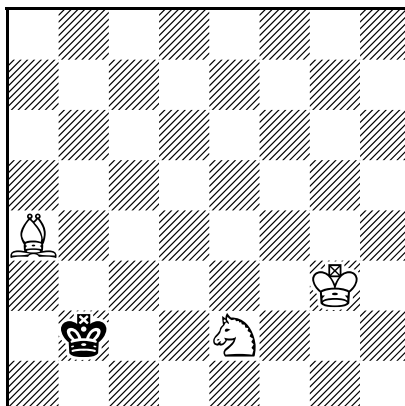
Ser.H=13   (3+1)

Circé

1.♚a3 2.♚b4! 3.♚c4 4.♚d3 5.♚×e2(♘b1) 6.♚d3 7.♚c4 8.♚b4 9.♚×a4(♗f1) 10.♚b3

11.♚c2 12.♚d1 13.♚e1, ♗e2=.

THEMATIC CONTENT

♚-*trek* ending with an *ideal Circean stalemate*, in *Wenigsteiner*; *Black Rex Solus*. Notice that 1.♚a3 2.♚×a4(♗f1)??
fails: ♘e2 can then never be captured and reborn so as to guard d2.

From my article "Ideal Circe Serieshelpstalemates with ♔♗♘ vs. ♚", **Ideal-Mate Review**, April 1991, p.15:

> The reader should explore the careful and accurate determination of the ♚-walk in each example, being motivated
> by the need to capture at least one White piece, the Circean rebirth re-positioning the piece as required for the
> stalemate. The niceties associated with choice of square and order of captures often provide the main artistic point.
> Note the characteristically Circean final ideal stalemate, only two distinct types being possible here ... For artistic
> reasons, I have tended to favour sequences in which both the ♘ and the ♗ are captured, precluding mid-board
> stalemates, regrettably. Can anyone find further examples in this delightful Fairy category? Or any anticipations or
> cooks?"

20 Ian Shanahan: **Ideal-Mate Review**, April 1991, {No.4693}. **C+**

Ser.H=18   (3+1)

Circé

1.♚g1 2.♚f1 3.♚e2 4.♚d3 5.♚e4 6.♚f5 7.♚g5 8.♚h6 9.♚g7 10.♚×f7(♗f1) 11.♚e6

12.♚×d5(♘b1) 13.♚c5 14.♚b4 15.♚b3 16.♚c2 17.♚d1 18.♚e1, ♗e2=.

THEMATIC CONTENT

♚*-trek* ending with an *ideal Circean stalemate*, in *Wenigsteiner*; *Black Rex Solus*.

From my article "Ideal Circe Serieshelpstalemates with ♔♗♘ vs. ♚", **Ideal-Mate Review**, April 1991, p.15:

> The reader should explore the careful and accurate determination of the ♚-walk in each example, being motivated by the need to capture at least one White piece, the Circean rebirth re-positioning the piece as required for the stalemate. The niceties associated with choice of square and order of captures often provide the main artistic point. Note the characteristically Circean final ideal stalemate, only two distinct types being possible here ... For artistic reasons, I have tended to favour sequences in which both the ♘ and the ♗ are captured, precluding mid-board stalemates, regrettably. Can anyone find further examples in this delightful Fairy category? Or any anticipations or cooks?"

CONSTRUCTIONAL NOTE

Observe that the ♗f7 here may be relocated to g8 or a8 (now with *quasi-symmetry*!) instead. This problem is loosely related to Michael McDowell: **MMcD1** – **Ideal-Mate Review**, January 1984, {No.327} – 8 / 7B / 16 / S7 / 6K1 / 8 / 7K; Ser.H=21.
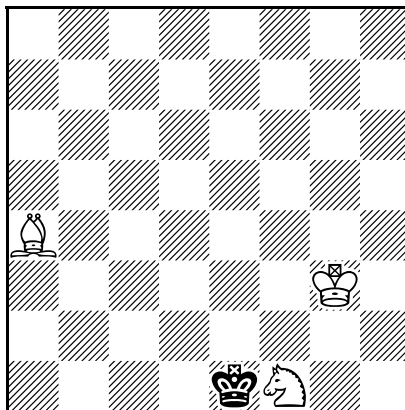
(a) Ser.H=10   (3+1)
                Circé

(b) ♚e1→c1; Ser.H=14, Circé

(c) ♚e1→h7; Ser.H=15, Circé

(d) ♘f1→h1; Ser.H=14, Circé

&(e) ♚e1→c4 in (d); Ser.H=16, Circé

(a) 1.♚×f1(♘b1) 2.♚e2 3.♚d3 4.♚c4 5.♚b4 6.♚×a4(♗f1) 7.♚b3 8.♚c2 9.♚d1 10.♚e1, ♗e2=.

(b) 1.♚b2 2.♚c3 3.♚d3 4.♚e2 5.♚×f1(♘b1) 6.♚e2 7.♚d3 8.♚c4 9.♚b4 10.♚×a4(♗f1) 11.♚b3 12.♚c2 13.♚d1 14.♚e1, ♗e2=.

(c) 1.♚g6 2.♚f5 2.♚e4 4.♚d3 5.♚e2 6.♚×f1(♘b1) 7.♚e2 8.♚d3 9.♚c4 10.♚b4 11.♚×a4(♗f1) 12.♚b3 13.♚c2 14.♚d1 15.♚e1, ♗e2=.

(d) 1.♚f1 2.♚g1 3.♚×h1(♘b1) 4.♚g1 5.♚f1 6.♚e2 7.♚d3 8.♚c4 9.♚b4 10.♚×a4(♗f1) 11.♚b3 12.♚c2 13.♚d1 14.♚e1, ♗e2=.

(e) 1.♚d3 2.♚e2 3.♚f1 4.♚g1 5.♚×h1(♘b1) 6.♚g1 7.♚f1 8.♚e2 9.♚d3 10.♚c4 11.♚b4 12.♚×a4(♗f1) 13.♚b3 14.♚c2 15.♚d1 16.♚e1, ♗e2=.

THEMATIC CONTENT

♚*-trek* (including *-rundlauf* in the diagram position and (d)) ending with an *ideal Circean stalemate*, in *Wenigsteiner*; *Black Rex Solus*. Savour the various reasons throughout the phases why ♚×♗ must not occur first.

From my article "Ideal Circe Serieshelpstalemates with ♔♗♘ vs. ♚", **Ideal-Mate Review**, April 1991, p.15:

The reader should explore the careful and accurate determination of the ♚-walk in each example, being motivated by the need to capture at least one White piece, the Circean rebirth re-positioning the piece as required for the stalemate. The niceties associated with choice of square and order of captures often provide the main artistic point. Note the characteristically Circean final ideal stalemate, only two distinct types being possible here ... For artistic reasons, I have tended to favour sequences in which both the ♘ and the ♗ are captured, precluding mid-board stalemates, regrettably. Can anyone find further examples in this delightful Fairy category? Or any anticipations or cooks?"

22 Ian Shanahan: **The Problemist**, July 1991, {F1235}. **C+**

~ To George P. Sphicas ~
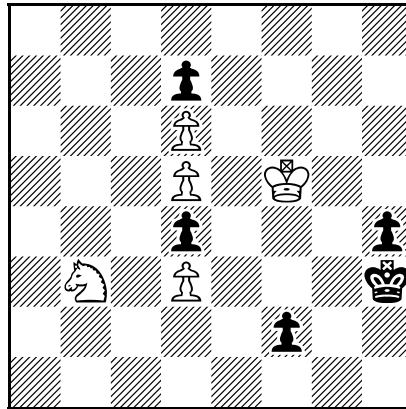
Ser.H≠22 (5+5)

(4.♔×d3? → ≠ in 23) 1.♔g3! (♔g2?) 2.♟h3 3.♟h2 4.♟h1♗! (♟h1♖? → ≠ in 24) 5.♗×d5 6.♗g2
7.♔f3 8.♟f1♖ 9.♖d1 10.♖×d3 11.♖e3 12.♟d3 13.♟d2 14.♟d1♕ 15.♕×d6 16.♕g3 17.♟d5
18.♟d4 19.♟d3 20.♟d2 21.♟d1♘ 22.♘f2, ♘d4≠.

THEMATIC CONTENT

Black Allumwandlung [AUW] (the thematic moves have been coloured), ending with an ***ideal mate***: the ECONOMY
RECORD (with only 10 units!) for mate using a ♘. It is somewhat paradoxical that the ♔ moves away from the board-
edge. Also, there are several tries in 23 or 24 moves.

23 Ian Shanahan: Honourable Mention, **Ideal-Mate Review**, 1992. **C+**
[**Ideal-Mate Review**, July 1992, {No.5329}.]
~ To George P. Sphicas ~
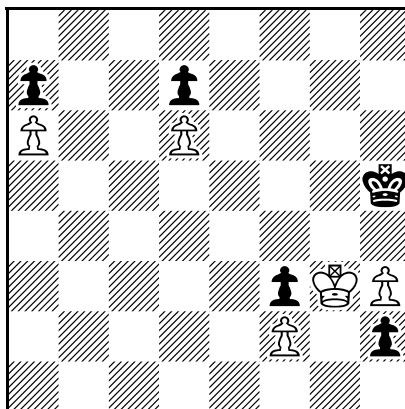
Ser.H≠22   (5+5)

1.♟h1♖ 2.♖d1 3.♖×d6 4.♖h6 5.♟d5 6.♟d4 7.♟d3 8.♟d2 9.♟d1♞ 10.♞×f2 11.♞g4 12.♟f2

13.♟f1♛ 14.♛×a6 15.♛g6 16.♟a5 17.♟a4 18.♟a3 19.♟a2 20.♟a1♝ 21.♝f6 22.♝g5, ♙×g4≠.

THEMATIC CONTENT

Black Allumwandlung [AUW] (the thematic moves have been coloured) and **Black excelsior** ×2 in a **kindergarten problem** (i.e., ♔♚s and ♙♟s only) ending with an **ideal mate**: the ECONOMY RECORD (with only 10 units!) for this theme-combination.

24 Ian Shanahan: **Ideal-Mate Review**, July 1992, {No.5456}. **C+**
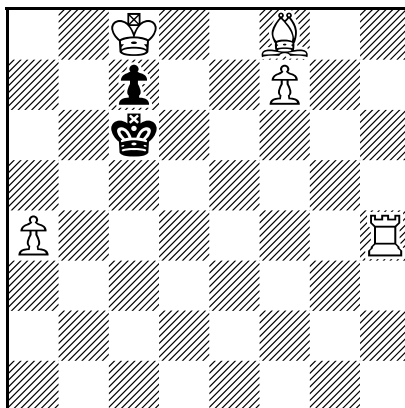
Ser.S≠13   (5+2)

1.♔b8 2.♔a7 3.♔a6 4.♔a5 5.♔b4 6.♙a5 7.♙a6 8.♔a5 9.♖a4 10.♗b4 11.♗f8♘ 12.♘d7 13.♘b6, ♟×b6≠.

THEMATIC CONTENT

Subtle points of timing – *hesitations*, *critical play* and a *switchback* (8.♔a5) – as well as a *quiet last move* (i.e., no final check!), ending with an *ideal mate*; *Black minimal*; a neat, pleasant *miniature*.

25 Ian Shanahan: **The Problemist**, May 1993, {F1386}. **C+**

~ In Memoriam Norman A. Macleod ~
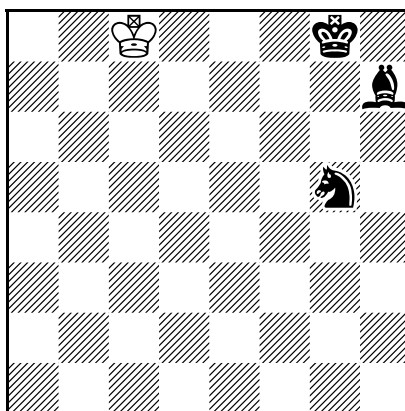
R≠18   √   (1+3)
Black moves only to check
Circé

Try: 1.♔b8 2.♔a7 3.♔b6 4.♔a5 5.♔b4 6.♔c3? ♘e4+ 7.♔b4 8.♔a5 9.♔b6 10.♔c7 11.♔c8 ♗f5+! [*mainplan*]

Solution: 1.♔b8 2.♔a7 3.♔b6 4.♔a5 5.♔b4 6.♔a3! * 7.♔a2!! [*foreplan*] 7...♗b1+ 8.♔b2 9.♔c3 ♘e4+ 10.♔b4 11.♔a5 12.♔b6 13.♔c7 14.♔c8 ♘d6+ 15.♔d7 ♗f5+ 16.♔×d6(♘b8) 17.♔e7 ♘c6+ 18.♔e8 ♗d7≠. (not 18...♗g6+? *Illegal* under Reflex rules!)

*   not 6.♔b3? ♗c2+ 7.♔c3 ♘e4+ 8.♔b4 9.♔a5 10.♔b6 11.♔c7 12.♔c8 ♘d6+ 13.♔d7 ♗a4+!

THEMATIC CONTENT

This **Wenigsteiner** – a **logical problem** with **critical play** and **White Rex Solus** ending in an **ideal Circean stalemate** – gained 7th Place in the Wenigsteiner of the Year competition for 1993. Logical problems with "Black moves only to check" were two ideas well-loved by Norman Macleod.

CONSTRUCTIONAL NOTE

("Black moves only to check" is indeed a type of series-mover: it is homologous to Dan Meinking's parry-series-movers.) The ♔ at g8 stops 7...♗g8+, as well as guarding f7 and f8 in the ideal mate. Only when the ♘ is captured on d6 will its rebirth stay under control; but first, the **critical move** 7...♗b1+ must be forced.

26 Ian Shanahan: 2nd Prize, **Variant Chess**, 1993–1994. **C+**
[**Variant Chess**, April 1994, {No.68}.]
~ To Peter Wong ~
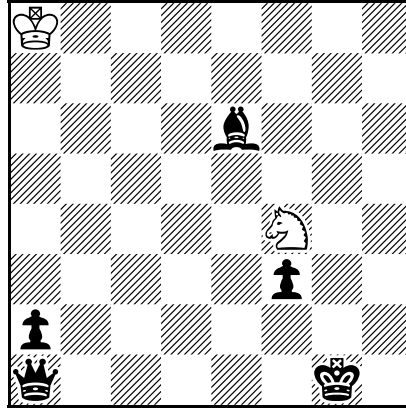
Ser.H≠11 (2+5)

1.♗c8! 2.♛h8 3.♛h1 4.♗a6 5.♟a1♜ 6.♜a2 7.♜g2 8.♟f2 9.♟f1♞ 10.♞h2 11.♗f1, ♘h3≠.

THEMATIC CONTENT

♔*-shield* ×3, at maximum distance in all directions; *underpromotion* ×2 with *no captures*; *switchback* (6.♜a2); *White minimal* and a sweet little *miniature*.

CONSTRUCTIONAL NOTE

The ♗ must be carefully deployed on e6: putting it anywhere else on the c8-h3 diagonal introduces cooks (that serve as 12-move tries).

27 Ian Shanahan: **Australian Chess Problem Magazine**, November 1994, {Cover!}. **C+**
~ Dedicated to Prof. Eugene Albert ~
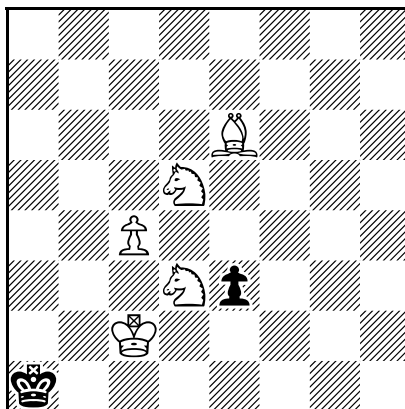
Ser.H=21   (5+2)
Circé

1.♚a2 2.♚a3 3.♚a4 4.♚a5 5.♚a6 6.♚b7 7.♚c6 8.♚d6 9.♚×e6(♗f1) 10.♚f5 11.♚e4
12.♚d4 13.♚×c4 14.♚×d5(♘b1) 15.♚e4 16.♚f3 17.♚g3 18.♚h2 19.♚g1 20.♚×f1 21.♚e2,
♘d2=.

THEMATIC CONTENT

♚-*trek* ending in an *ideal Circean stalemate*, in *miniature*; *Black minimal*.

28 Ian Shanahan: 2nd Prize, **U.S. Problem Bulletin**, 1994. **C+**

[**U.S. Problem Bulletin**, November 1994, {No.3168}.] **FIDE Album** 1992–1994

~ To Geoff Foster: "Parliament House" ~
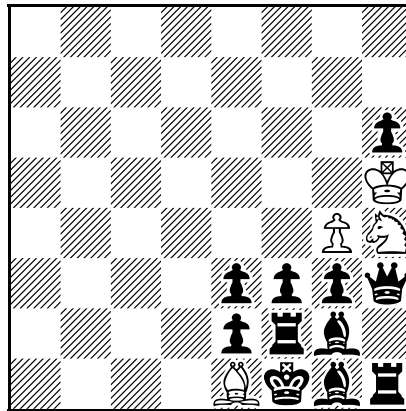
(a) Ser.H=18 (4+11)

(b) ♛h3→h2

(a) 1.♖h2 2.♝h1 3.f♖g2 4.♝f2 5.♖g1 6.♝g2 7.g♖h1 8.♚g1 9.♝f1 10.♖g2 11.♚h2 12.♝g1 13.♖f2 14.♛g2 15.♚h3 16.♖h2 17.♛h1 18.♙g2, ♘f5=.

(b) 1.♝h3 2.♛g2 3.♖h2 4.♛h1 5.♝g2 6.♖h3 7.♝h2 8.♚g1 9.♝f1 10.♛g2 11.♚h1 12.♝g1 13.♚h2 14.♛h1 15.♙g2 16.♚g3 17.♖h2 18.♚h3, ♘f5=.

Thematic Content, Constructional Notes, and the Composition's Genesis

Incarceration with various *switchbacks* and *platzwechsels*, both throughout the solutions as well as between their beginnings and endings; *follow-my-leader chain* ×18 ×2! Perhaps just as equally important is the ♖s' *funktionwechsel*: although the two stalemate positions are topologically identical, they are not, in fact, the same in detail – for the ♖s have exchanged places! In (b), the fact that ♖f2 never moves carries the virtue of surprise, perhaps (yet it is *not* paradoxical: the stalemate configuration *demands* a ♖ at f2). The *twinning* is exact and good: it could even be a first move (although this divulges information to the solver, alas, about what in (a) is indeed *not* the first move! – a disadvantage of twinning by comparison with two-solution format). Yet trivially, the twinning does insinuate two tries in 19 – by playing the 'twin move' 1.♛h2 in (a) and its reverse 1.♛h3 in (b), thence solving in 18. There are, however, two other 'non-trivial' tries in 19, both of them in (a): 1.♝h2 2.♚g1 3.♝f1 4.♙g2 5.♝b8 ... 9.♚e4 ... 11.♝g1 12.♚g3 13.♖h3 ... 15.♛h1 ... 19.♚h3, ♘f5=; or instead 1.♖h2 2.♝h1 3.♛g2 4.♖h3 5.♝h2 6.♚g1 7.♛f1 8.♝g2 9.♚h1 10.♚g1 11.♝f1 12.♚g2 13.♝g1 14.♚h2 15.♛h1 16.♙g2 17.♚g3 18.♖h2 19.♚h3, ♘f5= (or, alternatively, 6.♛g1 7.♝g2 8.♛h1 9.♚g1 10.♝f1 11.♛g2 12.♚h1 13.♝g1, etc.). Since there are several routes forward, and which can be retracted from the final stalemate arrangement, I envisage that "Parliament House" would be tough to solve. Moreover, one must not play ♙g2 too soon!

Other twins (with analogous solutions, in 19–21 moves) need at least another ♙, on f4. Besides merely perfecting "Parliament House's" 'architectural' shape, ♙h6 stops a cook in 13 – 1.♝h2 2.♚g1 3.♝f1 4.♙g2 ... 6.♛e4 7.♝b8 ... 9.♚h3 ... 11.♝g1 12.♚h2 13.♛×h4+, ♚×h4=; likewise, ♙g4 prevents the 15-move 'short-circuit' cook whereby units exit the incarceration 'cage' only to re-enter it later – 1.♛c8 2.♝h3 3.♖g2 4.♝f2 ... 6.♚h2 7.♝g1 8.♖f2 9.♝f1 ... 11.♛g2 12.♚h3 13.h♖h2 14.♛h1 15.♙g2, ♘f5=. A two-solution sequence in 18 can be extracted from this matrix (**28A** – 16 / 7p / 7K / 7S / 4pppq / 4prrb / 4Bk1b); however, the latter has no *funktionwechsel* of the ♖s, and there is, in my opinion, rather too much similarity between the two phases – the *treks* by the ♛h3 and ♝h1 are identical in both solutions, albeit with different timings! Furthermore, ♖g2→g1 within this alternative position yields a Ser.H=19 with two variations – 1.g♖g2 etc. – which carries the advantage of a 3-fold *cyclic platzwechsel* doubled, twice, between its initial and final configurations. The shape of "Parliament House" – this very complex serieshelpstalemate took me well over 200 hours to compose 'by hand', without *any* computer assistance! – is not only reminiscent of the profile of Australia's Federal Parliament building, but the functionaries therein likewise shuffle about until complete immobility ensues! Geoffrey Foster (*the* master of such follow-my-leader [FML] series-movers, akin to *sliding-block puzzles*) was the impetus behind this problem's genesis, and justifiably is its dedicatee: towards the beginning of our friendship, Geoff sent me the sketch-material and compositional methodology for his own FML precursors, which proved inspirational to me; his constructional techniques, derived from Game Theory, later formed the basis for a set of fascinating articles on the subject in **The Problemist Supplement**. The judge of the tourney within which "Parliament House" competed, the superb German Grandmaster Hans Peter Rehm, had this to say about it: "Twins (or multiple solutions) in seriesmovers are rare, and extremely rare are those in more than 10 moves. The twin not only doubles but (at least) squares the value of the invention – if the thematically related solutions, as here, are varied enough. The solver admires how it has been possible to obtain two very different precise sequences of exactly the same length. If one studies the mechanism, one finds several interesting permutations of pieces: in the final stalemate positions [the] ♖s have interchanged their place; both twins start with a Platzwechsel [PW] (in (a) [♖f2/♝g1, after two moves], in (b) ♛h2/♖g1). In (a) compare the positions in the diagram and after the 15th move: [PW] of ♖f2 and ♖h1, and cyclic [PW] of ♚, ♛, and ♝. In (b) compare the positions after the 2nd and 12th move: cyclic [PW] of ♚, ♖, ♛, and ♝."

~ Dedicated to Peter Wong ~
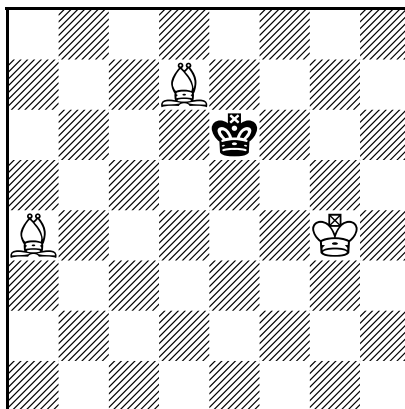
Ser.≠(–6+1)   (3+1)
Circé

Retract: 1.♗d7-c8(+♙d7) 2.♗c8-♖c7(–♗c8, +♖c7) 3.♖c7-d6(+♙c7) 4.♖d6-e5(–♙d7, +♙*d5*!)

5.♗a4-e8 6.♗e8-♖e7(–♗e8, +♖e7); *Forward*: 1.♖e8♕≠.

THEMATIC CONTENT

A ***Circean series-retractor*** (this genre having been established by Peter Wong – hence the dedication to him, above): ***en passant uncapture*** during the retro-play; ***promotions*** during both the retro-play and forward-play; ***Black Rex Solus*** in ***Wenigsteiner***.

Ian Shanahan: = 4th Honourable Mention, **The Problemist**, 1996. **C+**
[**The Problemist**, May 1995, {F1534}.]
~ To Arthur Willmott ~
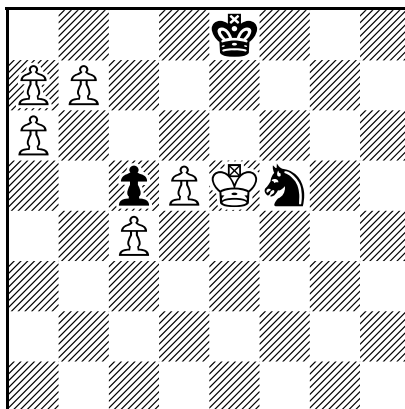
Ser.S≠20   (6+3)

1.♙b8♗ 2.♙a8♕ 3.♕a7 4.♕×c5 5.♙a7 6.♙a8♖ 7.♖a6 8.♖f6 9.♔e6 10.♗e5 11.♕d6 12.♙c5

13.♙c6 14.♙c7 15.♙c8♘ 16.♘e7 17.♘g6 18.♘f4! 19.♘h5 20.♘g7+, ♞×g7≠.

THEMATIC CONTENT

White Allumwandlung [AUW] (the thematic moves have been coloured), ending with an **ideal mate** in a highly economical setting (merely nine men!); ♚-**shield**; **switchback** ×2 (3.♕a7 and 7.♖a6); **critical play**; ♔- and ♕-**hesitations**; a remarkably long ♘-**trek** with a unique route from c8 to g7; only a single capture (which is a pity: I was striving for a **capture-free** AUW). My best series-mover AUW yet? There is a try in 21, just one move too long: 1.♙b8♘ 2.♙a8♕ ... 4.♕×c5 ... 6.♕g7 ... 9.♙c7 ... 16.♔c8 ... 18.♙a8♘ ... 21.♘d6+, ♞×d6≠. Observe that within this try, ♙d5 cannot move (to d6) in order to facilitate a more rapid access for the ♔ to c8 – for then 21.♘d6+ would be nullified! This seriesselfmate is apparently very difficult to solve: both Bob Meadley and several of **The Problemist**'s stalwart solvers were 'scalped' by it!

<u>Note</u>: Although this problem was published in the May 1995 issue of **The Problemist**, it participated in that magazine's 1996 Fairies tourney because I was the judge of the 1995 Fairies therein.

Ian Shanahan: **The Problemist**, November 1997, {F1733**vv**}. **C+**
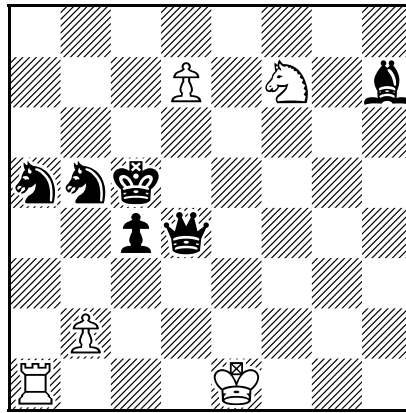
Ser.S≠10   (5+6)

1.♙d8♗! (♙d8♕?) 2.♗g5 3.♗d2 4.0-0-0 5.♖g1 6.♖g6 7.♔b1 8.♔a2 9.♖d6 10.♙b4+,
♟×b4 e.p.≠.

THEMATIC CONTENT

Valladao task (the thematic moves are coloured), in **Meredith**, where *only* the thematic units move – the static ♘f7 surely being forgivable; **anticipatory check-avoidance** (i.e., 1.♙d8♗!, so as to avoid check on the following move) with no time whatsoever wasted on any ♙-*march*; ♔-*shield* ×2; **capture-free** sequence. Cedric Lytton (who was the Editor of **The Problemist**'s Fairies column at the time of publication) wrote: "... actually our 2000th problem"!

CONSTRUCTIONAL NOTE

The two earlier published versions of this seriesselfmate sadly turned out to be cooked. Here, there is a try in 11 – just one move too long, wherein a **double-shield** for the ♔ is created by the ♖a1 at d3: 1.♙d8♕ 2.♘e5 ... 4.♖d3 ... 8.♔a2 ... 10.♖a4 11.♙b4+, ♟×b4 e.p.≠. Cookstoppers – i.e., units whose sole function is to circumvent cooks – are entirely absent! The ♞a5, which must never be captured, renders unique the route of the promoted ♗ to d2. I regret that the ♛d4 is not used to self-block the ♔; however, she does have other, multiple functions – such as guarding squares in the ♔'s field, as well as making the promoting ♙'s choice of piece and route to d2 exclusive (via g5). 0-0-0 fulfils a dual role: to accelerate the ♔'s access to his destination; and it is also a **clearance manoeuvre** for the ♖a1 to gain g2 in just two moves. At the time of composition, this was the only series-mover Valladao task I knew with 0-0-0 (all others having 0-0) – but then the problem below since came to light:
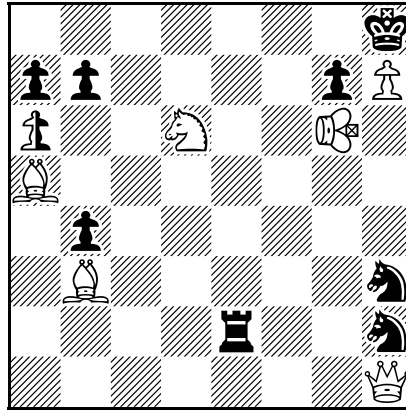
Boško Nikić: 1st Honourable Mention, **Mat**, 1974.
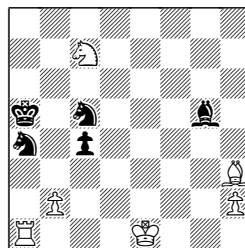
Ser.S≠13   (6+5)

1.♗f5 ... 6.♙h8♘ ... 8.♘f4 9.0-0-0 10.♗b1
11.♔c2 12.f♘d5 13.♙b4+, ♟×b4 e.p.≠.

32 Ian Shanahan: **The Problemist**, May 2003, {F2211}. **C?**

~ To Karen Booth ~

Ser.H=11   (6+8+1n)
Voodoo Chess
Neutral ♙a6
Nonadept ♔g6

> **Voodoo Chess**: Whenever a (non-royal) unit observes another (non-royal) unit of either colour, the observed unit becomes *permanently* **neutral**. **Nonadept** units cannot neutralize others, but are themselves rendered neutral through observation; **protected** units neutralize others through observation, but are themselves insusceptible to being neutralized; **exempt** units are 'normal' – they neither neutralize others nor are neutralized themselves (i.e., they are both nonadept *and* protected). Protected units are deduced from the problem's diagram position, whereas any nonadept units or exempt units must be declared explicitly.

Since they are being observed yet have not been neutralized, ♞h2, ♟b4 and ♟b7 must therefore be **protected units**. The solution is:

1.♟b5 2.♜e5! 3.♜c5!! 4.♞f3(♞h3) 5.♞g1 6.♜c1 7.♜f1 8.♜f8 9.♞f3 10.♜a8(♙a7)

11.♞g5(♙h7, ♔g6)+, ♞×h7=.

THEMATIC CONTENT

A paradoxical ♜-*spiral*: it takes 6 moves (not just 2), with careful timing and **shielding**, to get the ♜e2 to a8, because the ♜ has to remain Black – i.e., avoid being observed – in order to effect a **Voodoo stalemate**; at the same time, the ♜ also needs to be cautious not to neutralize any White units (which would then have to be captured or somehow immobilized). A further **paradox**: whilst it does seem undesirable to check the **nonadept** ♔g6 (as he would then immediately be rendered neutral, so that White would need to stalemate him *in addition to* the ♚h8), this nevertheless must be done!

ANALYSIS OF THE FINAL STALEMATE POSITION

The ♞h7 is **pinned** normally by the ♛h1; ♝b3, ♛h1 and ♔g6 guard the ♚h8's field; the ♞f3 is pinned because any move by the it causes the ♜a8 to be **neutralized**, thereby giving **self-check** to the ♚h8; ♟b4, ♟b5, ♟g7, ♙a6 and ♙a7 are all clearly **blocked** by units one square below them; the ♜a8 is **Voodoo immobilized** because any move of it along the top rank causes it to be observed hence rendered neutral, thereby giving self-check to the ♚h8; likewise, ♜×a7(♙g7) is self-check; the ♔g6's field is adequately **guarded** *only* by neutral or White units – if Black were to move a ♔ to a square that is observed *only* by Black, then that would merely be check to White! – and ♟g7 blocks g7 (anyway, ♔×g7 – unplayable by Black, since ♟g7 is Black – is illegal self-check to the ♚h8, as well as check to White).

CONSTRUCTIONAL NOTES

The **nonadeptness** of the ♔g6 is not strictly necessary, but it does add interest through **paradox**. The ♞h2 *must* be a protected unit – i.e., not a ♞ – otherwise there is a short 'cannibalistic' cook: 1.♟b5 2.♞f3(♞h3) 3.f♞g1(♜e2) 4.♞×e2 5.e♞g1 6.♞×h3 7.♞g5(♙h7,♔g6)+, ♞×h7=. If the ♞h2 is protected initially, then White is unable to play 7...♞×h7 in the above line since the ♞g5 always remains Black! Without ♟b4 and ♟b5, the problem would be cooked: 1.♜e1(♜e1, ♛h1) 2.♜×h1 3.♞g1(♞g1) 4.♞e2 5.♞c3 6.♞d5 7.♜f1 8.♞×f1 9.♞e3 10.♞×d5, ♝×d5=. (1.♟b5 is required to shield ♝a5.) I relish the fact that the 'innocent' ♙a6 looks like a mere cookstopper (immobilizing the ♙a7 and ♝a5 potentially), whereas its true purpose is to **blockade** the ♙a7 in the stalemate position! Deceptive? A *try*: 1.♟b5 2.♜e5 3.♞g1(♞g1) ... 6.♜f2 7.♜f8 8.♞h3 9.♞f3 10.♜a8 11.♞g5(♙h7,♔g6)+, ♞×h7=. However, this is *illegal*: 5.♜c2(♜c2)! ... 7.♜f8+.

Ian Shanahan: 3rd Honourable Mention (Section 1), **The Problemist**, 2004. **C+**
[**The Problemist Supplement**, March 2004, {PS1494}.]
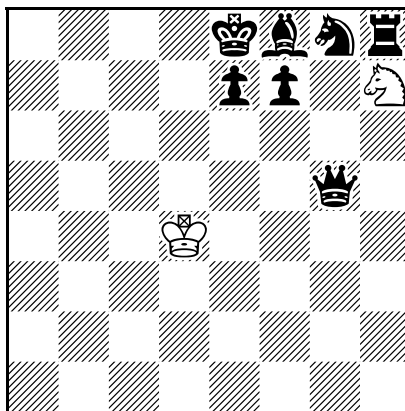
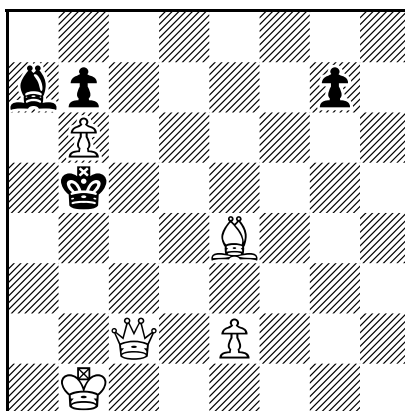|		
(a)	Ser.H≠5	(2+7)
(b)	♘h7↔♛g5	

(a) 1.♟e6 2.♝d6 3.♛d8 4.♞e7 5.♜f8, ♘f6≠.

(b) 1.♞f6 2.♝g7 3.0-0 4.♚h8 5.♜g8, ♘×f7≠.

THEMATIC CONTENT

Complete Black homebase; *diagonal/orthogonal correspondence* (of *shields* – i.e., in each phase, Black establishes a shield of the ♚ first); *smothered model mates* ×2; *White minimal*.

34 Ian Shanahan: 4th Commendation (Section 1), **The Problemist**, 2004. **C?**
[**The Problemist**, September 2004, {F2322}.]

Ser.S=27   (5+4)
Protean Men

> ***Protean Men***: Upon capturing, a unit (including ♔♚s) takes on the powers of the unit captured, but without changing colour; in the case where a ♙♟ is captured, its direction of movement is retained. ♔♚s maintain their royalty, transforming into royal (R) units with other powers.

1.♗×b7♙ 2.♙e4 3.♙e5 4.♙e6 5.♙e7 6.♙e8♖ 7.♖a8 8.♖×a7♗ 9.♗b8 10.♗e5! (♗d6?) 11.♗b2 12.♕c3! (♕d2?, ♕e4?) 13.♔c2 14.♔d3 15.♔e4 16.♔f5 17.♔g6 18.♔×g7R♙ 19.R♙g5 20.R♙g4 21.R♙g3 22.R♙g2 23.R♙g1R♘ 24.R♘f3! (R♘e2?) 25.R♘d2 26.R♘b1 27.♕b4+, ♚×b4R♛=.

THEMATIC CONTENT

Rundlauf ×2 (♔b1→R♙→R♘b1 and ♙e5→♖→♗e5); ***White Excelsior*** ×2 (with each of the ♙s marching in ***opposite directions***[!], this manoeuvre to me certainly being witty and something that I have never seen before, which might even be specific to this Fairy condition); ***Allmetamorphosen*** [ALM] ×5 (i.e., five transformations, by promotion *or* by capture, here into all five types of the non-royal chess men!); clever ***dual-avoidance*** (by ♕ and ♘), which dictates the problem's move-order. <u>Note</u>: after move 27, ♙b7 guards a6 and c6, with the two ♙s mutually ***blockading*** one another! This fact is not obvious from the diagram *per se*, only when one considers the play that led to it. (Hence 'Proteancy' insinuates retroanalytic potentialities...)

35 Ian Shanahan & Michael Grushko: **Australian Chess**, November 2004, {No.42**v**}. **C+**
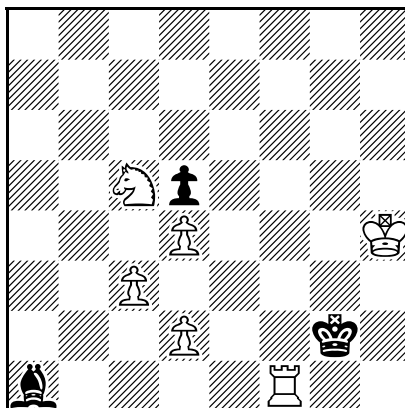
Ser.H≠16   (6+3)

1.♗b2 2.♗a3 3.♗b4 4.♗a5 5.♗c7 6.♗e5 7.♗×d4 8.♗e5 9.♟d4 10.♟×c3 11.♟c2 12.♟c1♞

13.♞d3 14.♞f2 15.♔f3 16.♔f4, ♖×f2≠.

Solvers' comments in relation to **42** from **Australian Chess**: **MG1** – Michael Grushko: {♔h4, ♖f1, ♗f5, ♙c3,d2,d4; ♔e2, ♗c1, ♟d5}, Ser.H≠12. 1.♗a3 ... 3.♗×d4 4.♗e5 5.♟d4 6.♟×c3 ... 8.♟c1♞ ... 10.♞f2 11.♔f3 12.♔f4, ♖×f2≠.]:

"If Michael can keep this up he will be a super star! The many 13-move tries with the ♗ mating on h3 are classy and I even had the ♔ mated on b2 or h1 just failing. One of the very best series-movers {Bob Meadley}. It's cute all right; two near-misses in 13 with the ♔ on g2 and h1 respectively got me right off the track for a while. Another feasible scenario that also retains the ♙d2 has ♔ on b2 and ♖b1≠, but in too many moves {Andy Sag}."

In studying **MG1**, at first I wondered why Michael hadn't worked in an extra move by starting the ♗c1 on a1. Then I realized that the abovementioned 'tries' – <u>NB</u>: their move-orders are in fact variable, so that they are really just 'cook-attempts' – seem more plausible with ♗c1. It is regrettable, however, that **MG1**'s (solution's) mate is not quite *ideal*: g4 is doubly guarded. So **35** is a resetting which achieves such economy in the mate, and with a longer – perhaps more geometrically interesting? – solution. (Note that here in **35** the ♔ must *not* start on e2, as in **MG1** – otherwise the problem would be unsound.)

36 Stephen Emmerson, Mark Ridley, Ian Shanahan, & Cedric Lytton: **König & Turm**, September 2005, {U382}. **C+**
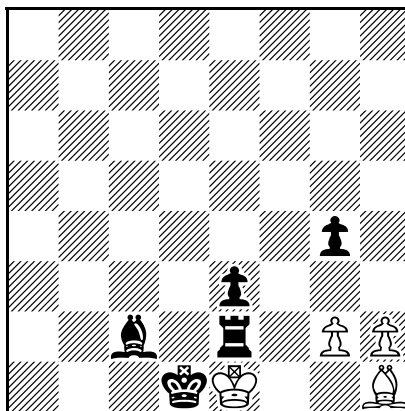
1 W→Ser.H≠3   (4+5)
Tibetan Chess
Monochrome

Tibetan Chess: A Black unit (not the ♚) becomes White upon capturing a differently moving White unit.

1.♗h4, ♟×h4 e.p. 2.♟×g2 3.♟×h1♖, 0-0≠.

THEMATIC CONTENT

Valladao task (the thematic moves are coloured).

37 Ian Shanahan & Mark Ridley: **The Problemist**, September 2005, {R365F**v**}. **C+**

~ To Cedric Lytton ~ | **FIDE Album** 2004–2006 |
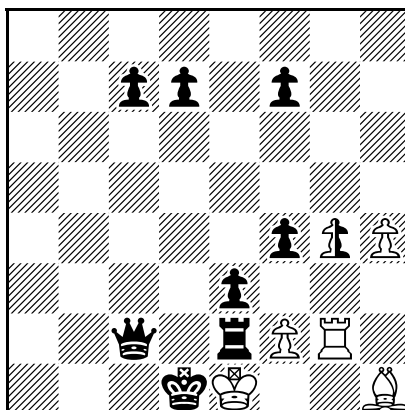
Ser.H≠3   (5+8+1n)
Monochrome
Black Pocket Neutral ♙g4

| **Black Pocket** ♟: Black deposited a ♟ legally upon the board, such a placement constituting a Black move. |

How did the ♛ get to d1? Not via d7 or f7 (as the ♟s there have never moved), but rather via g8-h7-g6; so Black castled 0-0. ♖g2 is a promotee – (♖h1) could never reach g2 – which captured (♟h7), (♞g8) and (♝c8); hence this ♖-promotion occurred on g8. Since four captures are necessary for a promotion to eventuate in Monochrome, an e.p.-capture is also needed here. This must have been ♙f5/h5×♟g5 e.p., and it turns out that ♖g2 was originally (♙g2); so ♙g2 has actually executed a *rundlauf* in the retro-play! Because (♙g2) accounts for *all* of the captured Black units on White squares, White's last move cannot have been ♙f3×Xg4 or ♙h3×Xg4 (where X is some Black unit). But how did the ♖ in fact arrive at g2? Only by gliding down the g-file, via – or over – g4: so the [Black Pocket] ♟ was *deposited there*, by Black, some time *after* the ♖ moved into its diagram position!

Since ♟f4 is neither (♟g7) nor (♟c7) but, rather, (♟e7), then ♟e3 must be (♟a7); together, this pair of ♟s has captured five White men on Black squares to get where they are – but not (♞g1), which died *in situ*. Therefore, we are left with just four such capturable White men – (♙b2), (♙d2), (♗c1), and (♖a1) – so that another e.p.-capture proves to be necessary: ♟d4×♙e4 e.p. This line of reasoning establishes that ♔d2-e1 was not White's last move, for we would have to retract ♔d2-e1, ♟d4×♙e4 e.p.+, and then *immediately* ♙e2-e4; but this last move is impossible on account of ♜e2. Let us now investigate what (♟e7) took on f4. Not (♖a1) because it could never play to f4, so it was either (♗c1) or (♙d2). Suppose it was the latter. Then (♙d2) must have captured twice to reach f4. But this is unachievable, since (♙b2) would need to have made two more captures to gain d4 or b6 in order to itself be taken by (♟a7) on the way to e3, when there is insufficient Black men available for such ♙-manoeuvres. Thus we must have ♟e7-e5×♗f4 – and so the requisite moves of (♟a7) could only have been: ♟a7×♙b6×♖c5×♙d4×♙e4 e.p. Here, White's ♙-play was ♙d2-d4 and ♙b2-b4×Xa5/c5×Yb6, where X is (♗f8) or (♛d8), and Y could be (♜h8) as well! Hence we deduce that White's last move was not ♙g3×Yh4, since prior to that ♙h2×Xg3 would be required when no such Black force 'X' is obtainable. So we have succeeded in proving that **White's last move could only have been ♙h2-h4**. The forward-play ("solution"), therefore, is:

1. ♟×h4 e.p. 2. ♟×g2 3. ♟×h1♖, 0-0≠!

Focussing our attention briefly on ♛c2, because (♛d8) could never play to any White square, ♛c2 is a promotee – originally (♟b7) which, if the ♚ did not move thereby allowing (♖h1) access to the b-file, took (♙a2), (♙c2), (♞b1) and (♛d1); so this ♛-promotion occurred on b1. Note that ♛c2 is *retroanalytically necessary*, for with ♟c2 instead, there is *no solution*: assuming the ♚ had never let out (♖h1) for capture on b3, a ♟c2's retrogenesis is, *uniquely and precisely*, thus: ♟b7-b5×♙a4×♛b3×♙c2; but then (♜a8) could not have got to e2! So ♔d2 *was* played, rendering 3...0-0 illegal.

THEMATIC CONTENT

e.p.-captures by ♙, ♟, and ♟ (with the e.p.-captured ♙♟s being specifically identified); *promotion* to ♖, ♛, and ♖ (with nearly unambiguous move-sequences in the cases of the promoting ♙ and ♟); *0-0 by White and Black* – i.e., *in toto*, the **Valladao task** × '2⅔' (with a **retro-rundlauf**; the Valladao thematic moves are coloured), including one Valladao sequence with all three thematic move-types engaging the same unit (♟ [→♖]):
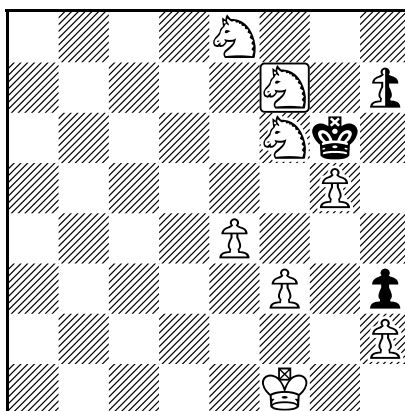
	RETRO-PLAY	FORWARD-PLAY
WHITE:	e.p.-capture, ♖-promotion, ♙-*rundlauf*	0-0
BLACK:	e.p.-capture, ♛-promotion, 0-0	—
NEUTRAL:	—	e.p.-capture, ♖-promotion, (0-0 featuring ♖)

38 Ian Shanahan: 6–8th Commendation, **Problem Paradise 1st Theme Tourney**, 2008. **C+**
[**Problem Paradise** No.43, July 2007, p.32, {No.52}.]

Ser.H≠9*   (8+2+1n)
Chameleon □
Neutral ♙h7

*   1...♙h8♘!(♙h8♞?)≠.

Solution: 1.♙h6 2.♙×g5 3.♙g4 4.♙g3 5.♙×h2 6.♙h1♘! 7.♘g3♗! (7.♘f2♗? 8.♗h4♖? 9.♖h~♕??) 8.♗f4♖! 9.♖h4♕, ♕h8♘≠.

THEMATIC CONTENT

Matching promotions to ♘ **at opposite ends of the board**, including a paradoxical **rundlauf** of the ♘ (to h8) and **chameleon-cycle** ♘→♞ between the set mate and the mate at the end of the series (which is essentially identical). There is also carefully temporizing **dual-avoidance** at moves 7 and 8 (lest the ♖ arrive on the h-file one move too early and find it has no tempo-move available up the file).

39 Ian Shanahan: 1st Prize (Section 1), **The Problemist**, 2007. **C?**
[**The Problemist**, September 2007, {F2569**v**}.]
~ Dedicated to Geoff Foster ~
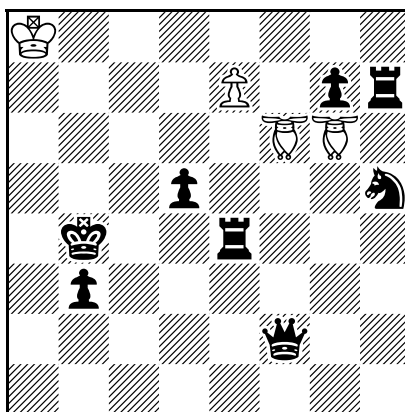
Ser.H=13   (4+8)
Reflecting Bishops ♗

1.♟d4 2.♚c3 3.♚c2 4.♛e2! (♛f3?) * 5.♞f4 6.♞d3 7.♖xe7 8.♖d7 † 9.♟b2 10.♟b1♞! (♟b1♖?) ‡
11.♖h1 12.♖d1 13.♛e7, ♗xe7=.

* 4.♛f3? ... 13.♛???
† 7.♖e5? 8.♖b5 ... 14.♖b3!; 7.♖e6? 8.♖c6 ... 14.♖xg6!; 7.♖xe7 8.♖f7? ... 14.♚b3!; 7.♖xe7
  8.♖e8+???.
‡ 10.♟b1♖? ... 14.♖b3!

The *try*: 1.♟d4 ... 3.♖d3 ... 7.♞a2 ... 9.h♖a1 ... 12.♚b1 13.♟b2 14.♛d2, ♗xd2= takes one move too long. (This try also demonstrates that the ♚ *must* sit on a8, lest – for example – 3.♚b1 4.♟d4 ... 6.♞d3 ... 8.♛a1 ... 10.h♖a2 11.♟b2 ... 13.e♖g5, ♗xg5= cooks; ♚ on a8 likewise prevents 1.♚a3! 2.♖a4+ 3.♟d4 4.♛e2 ... 6.♞d3 ... 8.h♖d1 ... 10.♟b1♞ ... 12.♚c2 13.♛xe7, ♗xe7= from cooking, because 2.♖a4 is an *illegal check*. And ♟g7 stops the following cook by averting 9.♞e8: 1.♟d4 ... 3.♚c2 4.♟d3 5.♖e1 6.♛e2 7.♖b1 ... 9.♞e8 ... 11.h♖d1 12.♟b2 13.♛xe7, ♗xe7=.)

THEMATIC CONTENT: *Line-closure* (1.♟d4) followed by substantial *dual-avoidance* and six *unpins*, the last five of which form a *cycle*: if "X ⊗ Y" denotes "X unpins Y by interference, Y then moving to pin X", then after 3.♚c2 unpins the ♛ directly, we discern ♛ ⊗ ♞ ⊗ e♖ ⊗ ♟ ⊗ h♖ ⊗ ♛! – i.e., a *5-cycle of interference unpins*.

FURTHER CONSTRUCTIONAL NOTES: **39** can readily be extended into a 16-move '7-unpinner': ♚b4→c6, ♟d5→d7, +♗b4 (solution: 2.♚xb4 ... 4.♟d4 ... 6.♚c2 etc.) for a record(?) number of unpins within a series-mover. But is such an extension worthwhile *artistically*? (I think not...) Anyway, below is a 5-unpinner 'stepping stone', and a pair of marvellous 6-unpinner predecessors:

39A Ian Shanahan: **ORIGINAL**. (**C+**)

Ser.H=9   (3+6)
Reflecting Bishops ♗

1.♟b3 2.♚c2 3.♟d1♞ 4.♞f4 5.♞d3 6.♖a4
7.♟b2 8.♟b1♞! (♟b1♖?) 9.♞g5, ♗xg5=.

ENTSCHEID IM INFORMALTURNIER
1986 DER SCHWALBE, MÄRCHENSCHACH

J. van Atten
Nr. 5521   1.-2. Preis
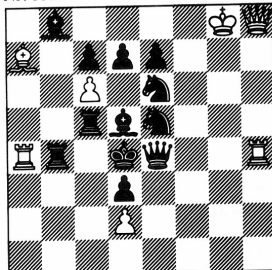
Ser. H = 14   (7 + 12)
1. Df4! 2. Le4 3. Df6! 4. Sc4 5. Tb6
6. Te5 7. Sc5 8. Dc6 9. e6 10. Dd5
11. Td6 12. c6 13. Lc7 14. Lb6
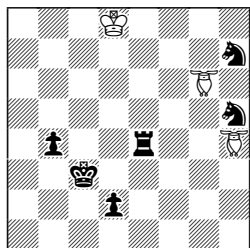Lxb6 =

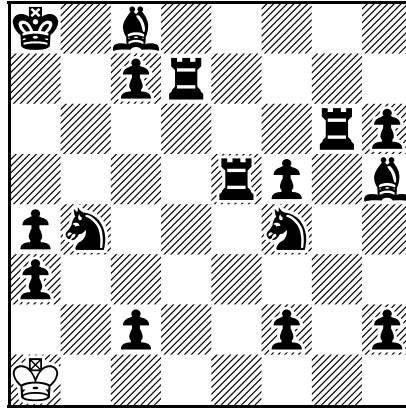H. Moser u. B. Schauer
Nr. 5520   1.-2. Preis
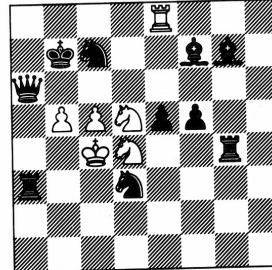
Ser. S ≠ 14   (6 + 10)
1. Te6! 2. Sf4 3. Sb3 4. Kc3! 5. b6 6.
bxc7 7. c8S 8. Sa7 9. Sb5 10. Kc4!
11. Sd4 12. Sd5 13. Te8! 14. c6 +
Dc6 ≠

40 Ian Shanahan: 2nd Commendation, **The Problemist**, 2008. **C+**
[**The Problemist**, January 2008, {F2602}.]

Ser.=54   (1+16)
Protean Men

> **Protean Men**: Upon capturing, a unit (including ♔♛s) takes on the powers of the unit captured, but without changing colour; in the case where a ♙♟ is captured, its direction of movement is retained. ♔♛s maintain their royalty, transforming into royal (R) men with other powers.

With Protean Men, because 2 ♙♟s at most can ever occupy any file, ♟a3, ♟c2, ♟f2 and ♟h2 stem from the capture of (♙a2), (♙c2), (♙f2) and (♙h2) respectively: hence they march *up* the board. Likewise, ♟a4, ♟c7, ♟f5 and ♟h6 are – or derive from – (♟a7), (♟c7), (♟f7) and (♟h7) respectively, and thus move *down* the board. The forward-play ("solution"), therefore, is:

1.♔b2! 2.♔×a3R♙ 3.R♙×b4R♘ 4.R♘a2 5.R♘c3 6.R♘×a4R♟ 7.R♟a3 8.R♟a2 9.R♟a1R♗

10.R♗b2 11.R♗c1 12.R♗×f4R♘ 13.R♘h3 14.R♘×f2R♙ 15.R♙f4 16.R♙×e5R♖ 17.R♖e3!

18.R♖h3 19.R♖×h5R♗ 20.R♗e2 21.R♗f1! 22.R♗h3 23.R♗×f5R♟ 24.R♟f4 25.R♟f3 26.R♟f2

27.R♟f1R♘ 28.R♘×h2R♙ 29.R♙h4 30.R♙h5 31.R♙×g6R♖ 32.R♖×h6R♟ 33.R♟h5 34.R♟h4

35.R♟h3 36.R♟h2 37.R♟h1R♖ 38.R♖h8 39.R♖×c8R♗ 40.R♗a6 41.R♗b5! 42.R♗a4

43.R♗×c2R♟ 44.R♟c4 45.R♟c5 46.R♟c6 47.R♟×d7R♖ 48.R♖×c7R♟ 49.R♟c5 50.R♟c4 51.R♟c3

52.R♟c2 53.R♟c1R♛ 54.R♛c7=.

THEMATIC CONTENT

White Rex Solus, journeying to the three unoccupied corners of the board (after initially moving away from a1) and ending in the sparsest of all **ideal stalemates**; *19 'royal metamorphoses'* (the absolute maximum is 23) – including a **White Royal Allumwandlung** [AUW] (the thematic moves have been coloured), with every promotion at the 'wrong' end of the board!

CONSTRUCTIONAL NOTES

The position *is* indeed '**fairy legal**', as the following viable proof-game scenario (which does not even need any ♙♟-promotions!) confirms:

{below, '~' denotes 'stem(s) from', and '®' abbreviates 'respectively'}

(i) ♟a4,c7,f5,h6 ~ (♟a7,c7,f7,h7) ®, and (♟b7,d7,e7,g7)×♙a3,c2,f2,h2 ® ~ (♙a2,c2,f2,h2) ®;

(ii) ♖d7 ~ (♛d8)×(♛d1)×(♙b2)×(♘b1)×(♙d2)×(♘g1)×(♙e2)×(♖a1)×(♖h1), and ♖e5,g6 ~ (♖a8,h8) ®;

(iii) ♗h5 ~ (♗f8)×(♗c1)×(♗g2)×(♗f1), and ♗c8 ~ (♗c8);

(iv) ♞b4,f4 ~ (♞b8,g8) ®.

Hence all units have been accounted for, and there are no promotees present. Of course, with 16 Black men on the board, White has never captured in *any* proof-game.
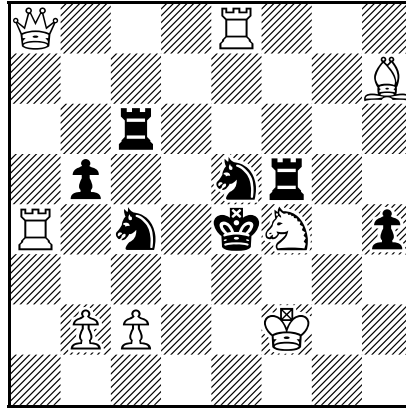
Ser.H=18 (8+7)

1.♟b4 2.♞×b2 3.♞c4 4.♟b3 5.♟b2 6.♟b1♞! (♟b1♜?) 7.♞c3 8.♞d5 9.♜e6 10.♞c6 11.d♞e7

12.♜g6 13.♜d5 14.♞d4 15.♞e5 16.♞f5 17.♜g3 18.♜h3, ♘×h3=.
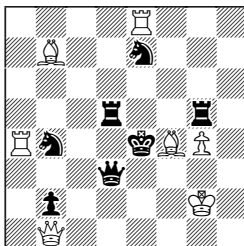
THEMATIC CONTENT

A. *Successive interference unpins [IUs].* There is a total of *11 IUs* (such moves have been coloured)! We believe that, for an otherwise-orthodox series-mover displaying no promoted force, at the time of writing (September 2008) this establishes a NEW RECORD: *the most IUs within a single phase*. We think that the previous record was *6 IUs*, as in **VL1** – Valentin Lider: Lob. **Feenschach**, July 1972 (FIDE Album 1971–1973 No.644), and **JvA1** – Jasper van Atten: 1st Pr= **Die Schwalbe** 1986 (see **feenschach** No.95, June 1990, p.333). However, Geoff's and my joint composition **43** (8 + 6 IUs, across solution- and try phases respectively) as well as **GF1** (10 IUs) both surpass that old record – see below.

B. *Interference-unpin cycle.* If "X ⊗ Y" denotes "X unpins Y by interference, Y then moving so as to pin X", then there is ♟ ⊗ ♞1 ⊗ ♟→♞2 ⊗ ♜1 ⊗ ♞3 ⊗ ♞2 ⊗ ♜1 ⊗ ♜2 ⊗ ♞3 ⊗ ♞1 ⊗ ♞2 ⊗ ♜1! So 1.♟b4 ... 16.♞f5 comprises a *10-cycle* of IUs; we suspect that this is the longest such IU-'loop' thus far attained – albeit containing internal repetitions. (Within a maximally orthodox series-mover there can be at most four pin-lines, hence the lengthiest *non-repeating* IU-'loop' must be a *5-cycle*: see problem **MM1**, below. Whenever repetition is permitted within such a cycle, it may be elongated indefinitely.)

CONSTRUCTIONAL NOTES

The ♜c6 could instead be a ♛, which might possibly make the problem even more difficult to solve; this alternative is also nice because of the way that 17.♛g4 would then be forced by the position of the ♔. However, a ♜c6 has the advantage that in the initial position, it is not clear to the solver which ♜ will ultimately be captured on h3! (♜c6 could even be a ♝, which just stretches the solution uneconomically.) ♟h4 is merely a cookstopper, preventing 18...♘xe2=; yet it also forces 17.♜g3 rather than 17.♜h6. Alas, further unpins cannot be appended by starting the ♟b5 on b7: 1.♜e6 2.♞c6 is then playable immediately, without waiting until the ♜c6 is unpinned by 8.♞d5. NB: This problem has now been exhaustively tested: Popeye 4.47 has confirmed soundness, in 1087:37:52 h:m:s(!) – a new record in computer stamina?
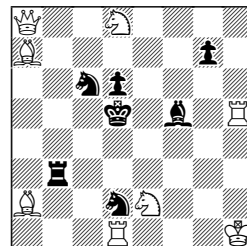
GF1 G. Foster: **Die Schwalbe**, 2?/2009   **MM1** M. Myllyniemi: **Novi Temi**, 1972

Ser.H=11   Ser.H=6

1.♜e5 2.♞c6 3.♜d4 4.♞c2 5.♛c4   1.♟g5 2.♞d3 3.♞c4 4.♜b7 5.♞e5 6.♟g4, ♘g3=.
6.♜d3 7.♞d4 8.♛e6 9.♜d5 10.♞e5   ♟ ⊗ ♝ ⊗ ♞1 ⊗ ♜ ⊗ ♞2 ⊗ ♟ (5-cycle)
11.♛h6, ♗×h6=. (10 IUs!)

42 Ian Shanahan: 6th Honourable Mention, **The Problemist**, 2008. **C?**
[**The Problemist**, November 2008, p.531, {**E**}.]
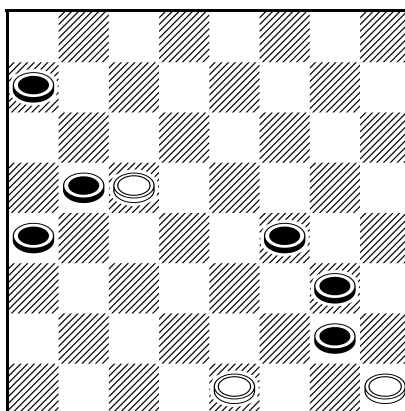
Ser.=7   (3+6)
Variables ◎●

◎● *Variables*: A Variable is a unit of known colour but unknown type, which can play as any orthodox unit (or fairy unit present in the diagram). All possible legal substitutions of Variables for units are to be considered. In the play, only moves consistent with legal substitutions up to that point are legal. If a Variable moves, only its departure and arrival squares are to be considered. After each move, certain substitutions may no longer be possible, being inconsistent with the play so far. Captures, checks, mate and stalemate are only effective if they are consistent with all remaining possible substitutions.

The symbology within the solution:

A. ≠ means "cannot be (the unit[s] specified)";

B. [◎c7] means "the White Variable originally located on c7 in the diagram position";

C. ⇒ means "implies";

D. →g2 means "(the unit specified) that was shifted to g2".

1.◎c5–b6 (◎b6≠♖♘; ●a7≠♛) 2.◎b6×a7 3.◎a7–a8 (◎a7≠♗; [◎c5]=♔♕♙; ●b5≠♛; ◎a8≠♙) 4.◎a8×g2 (◎g2=♕♗; [◎c5]=♕♙) 5.◎e1–g1 (◎g1=♔♕♖) 6.◎f1×f4! (i.e., 5.0-0! ⇒ ◎g1=♔; [◎h1]→f1=◎f4=♖; ●f4≠♛♜; ●g3≠♞; ●a4≠♛; ●g3=♛; ◎g2=♗! {◎g2=♕? ⇒ ●g3≠♛ (i.e., no ♛!)} ⇒ 3.♙a7–a8♗ ⇒ 1.♙c5×b5 e.p.; [●b5]=♟ ⇒ 0...♟b7–b5) 7.♖×a4=.

THEMATIC CONTENT

Valladao task (each of the thematic moves are coloured), *with all three thematic moves by White*, ending in an ***ideal stalemate***! – the *only* Valladao series-mover thus far to attain such thematic monochromaticism and ultimate stalemating economy?

The Valladao task has often been criticized for its lack of unity, but not so here: there is a catena of logic to imply each of its thematic components – i.e., *castling ⇒ (under)promotion ⇒ e.p.-capture*.
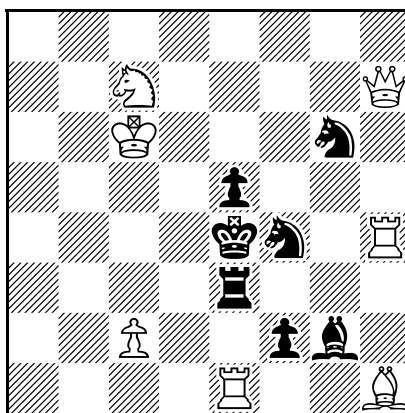
Ser.H=11   √   (7+7)

Try: 1.♟f1♞? 2.♞h2 3.♞g4 4.♞e2 5.♜f3 6.♜f5 7.♞f4 8.♞e3 9.♞g1 10.♞f3 11.♝f1 12.♝b5+, ♘xb5=. Unique move-order, but one move too long!

Solution: 1.♟f1♜! 2.♜f3 3.♝h3 4.♝g4 5.♞g2 6.♜f5 7.♞f4 8.♝e2 9.♜f3 10.♞e3 11.♝b5+, ♘xb5=.

Note: It turns out that a twin is also achievable (**C+**) – ♝g2→f3, solution 1.♟f1♞ 2.♞h2 3.♞g4 4.♞g2 5.♝e2 6.♜f3 7.♞e3 8.♞f5 9.♞f4 10.♞e3 11.♝b5+, ♘xb5= – but we have decided to suppress it, since its content is too similar to that of both the 12-move try and the solution.

THEMATIC CONTENT

A. *Successive interference unpins [IUs].* Across the two 'official' phases, there is an accumulation of *14 IUs* (six IUs in the try phase, eight IUs in the solution phase; such moves have been coloured) – and if one were also to include the abovementioned twin, then the totality of IUs would be an incredible 21! We believe that, for an otherwise-orthodox series-mover displaying no promoted force, at the time of writing (August 2008) this established two NEW RECORDS: (i) *the most IUs within a single phase* (we think that the previous record was six, as in problem **A**, below); (ii) *the most IUs across more than one phase*.

B. *Interference-unpin cycle.* If "X ⊗ Y" denotes "X unpins Y by interference, Y then moving so as to pin X", then in the solution phase we discern ♟→♜1 ⊗ ♝ ⊗ ♞1 ⊗ ♜1 ⊗ ♞2 ⊗ ♝ ⊗ ♜2 ⊗ ♞1 ⊗ ♝! So 4.♝g4 ... 11.♝b5+ comprises a *7-cycle* of IUs; we suspect that this is the longest such IU-'loop' thus far attained – albeit containing internal repetitions. (Within a maximally orthodox series-mover there can be at most four pin-lines, hence the lengthiest *non-repeating* IU-'loop' must be a 5-cycle: see problem **MM1**, below. Whenever 'repeats' are permitted within such a cycle, it may be elongated indefinitely.)

C. *Cyclic platzwechsel.* If one compares the final destination-squares of certain units between try- and solution-phases, then a cyclic *platzwechsel* can be observed:

Unit	Destination square	
	Try	Solution
♟f2	[♞]e3	[♜]f5
♞f4	f3	e3
♜e3	f5	f3

VL1   V. Lider: Lob. **Feenschach**, 1972.
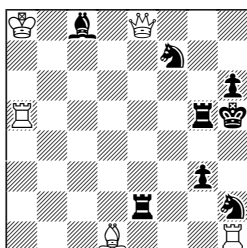
Ser.H=10

1.♝f5 2.♜g6 3.♞g5 4.♝h3 5.♞g4 6.♜h2
7.♝f1 8.♜h4 9.♝h3 10.♟g2, ♜g1=. (6 IUs)

MM1   M. Myllyniemi: **Novi Temi**, 1972.

Ser.H=6

1.♟g5 2.♝d3 3.♞c4 4.♜b7 5.♞e5 6.♟g4, ♘g3=.
♟ ⊗ ♝ ⊗ ♞1 ⊗ ♜ ⊗ ♞2 ⊗ ♟ (5-cycle)

44 Ian Shanahan: **The Problemist**, July 2009, {F2736R}. **C+**
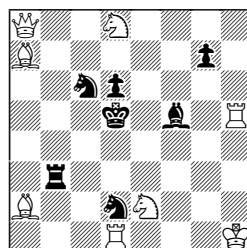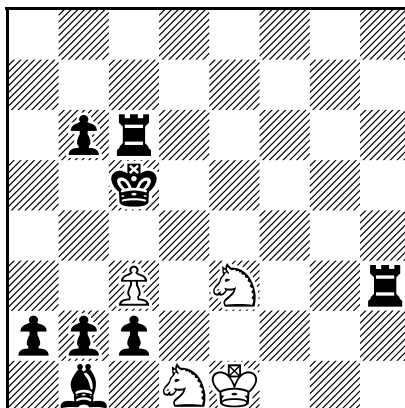
Ser.S≠13   (4+8)
Protean Men Rex Exclusive

> ***Protean Men Rex Exclusive***: Upon capturing, a unit (excluding ♔♚s) takes on the powers of the unit captured, but without changing colour. In the case where a ♙♟ is captured, its direction of movement is retained.

With Protean Men, because two ♙♟s at most can ever occupy any file, ♟b2 and ♙c2 stem from the capture of (♙b2) and (♙c2) respectively: so they have never moved, but can march *up* the board. Likewise, ♟b6 and ♙c3 are – or derive from – (♟b7) and (♙c7) respectively, and thus move *down* the board. Now if ♟a2 originated from (♙a2), then it too is unmoved, and the diagram position is impossible: no ♗♝ – or ♙♟ promoting to a ♗♝ – could ever have reached b1; hence ♟a2 definitely came from (♟a7) instead, so it must be *downward*-moving. The forward-play ("solution"), therefore, is:

1.♙×b2♙ 2.♘c3 3.♘×b1♗ 4.♗×a2♙ 5.♙a1♖ 6.0-0-0! * 7.♔b1 8.♔a2 9.♔a3 10.♔a4 11.♘c4 12.♘a3 13.♙b4+, ♟×b4 e.p.≠!!! †

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* {from The FIDE Laws of Chess, §3.8a.ii}

"'castling'. This is a move of the king and either rook ***of the same colour on the same rank***, counting as a single move of the king and executed as follows: the king is transferred from its original square two squares towards the rook, then that rook is transferred to the square the king has just crossed. (1) *The right to castle has been lost ...* ***with a rook that has already moved*** ...". [emphasis added]

† {from The FIDE Laws of Chess, §3.7d}

"A pawn attacking a square crossed by an opponent's pawn which has advanced two squares in one move from its original square may capture this opponent's pawn as though the latter had been moved only one square. This capture is only legal on the move following this advance and is called an 'en passant' capture".

THEMATIC CONTENT

Valladao task (the thematic moves are coloured), but with all three of this task's thematic moves being 'Proteanized'; and the ♘d1 executes a ***'Protean rundlauf'***.

Ser.H=18 (7+8)

1.♟a1♝ 2.♝e5 3.♟×f3 4.♟f2 5.♟f1♛! (♟b1♞/♝/♜? → = in 19) 6.♛c4 7.♞b6 8.♜d5 9.♛e4 10.♝d6 11.♞c4 12.♜f5 13.♞e5 14.♛c6 15.♝e7 16.♜d5 17.♞d6 18.♛e8+, ♙×e8♕=.

THEMATIC CONTENT

A. *Successive interference unpins [IUs].* There is a total of *12 IUs* (such moves have been coloured)! We believe that, for an otherwise-orthodox series-mover displaying no promoted force, at the time of writing (June 2009) this has – albeit momentarily – established a NEW RECORD: *the most IUs within a single phase*. (Geoff Foster, working alone with this matrix, has since extended the record to 13 and now *14 IUs* – although, unlike here, certain constructional strainings betray the magnitude of such an astonishing task.)

B. *Interference-unpin cycle.* If "X⊗Y" denotes "X unpins Y by interference, Y then moving so as to pin X", then there is ♟1→♝ ⊗ ♟2→♛ ⊗ ♞1 ⊗ ♜ ⊗ ♛ ⊗ ♝ ⊗ ♞1 ⊗ ♜ ⊗ ♞2 ⊗ ♛ ⊗ ♝! So 2.♝e5 ... 15.♝e7 comprises a *10-cycle* of IUs; we suspect that this equals the longest such IU-'loop' thus far attained – albeit containing some internal repetitions. (Within a maximally orthodox series-mover there can be at most four pin-lines initially, hence the lengthiest *non-repeating* IU-'loop' must be a *5-cycle*. Whenever 'repeats' are permitted within such a cycle, it may be elongated indefinitely.)

* COMPUTER TESTING

This serieshelpstalemate was not quite exhaustively tested by Popeye 4.51. Using Popeye's "Ser.a=>b" command, I have confirmed that the intended finale (along with certain other comparable stalemate scenarios) admits no cooks or duals. Normal testing in Intelligent mode found no cooks in less than 18 moves: any potential cooks must, therefore, be of the same length as the solution.

46 Ian Shanahan: **Australasian Chess**, May 2011, {No.112}. **C+**

Ser.H=19*   (5+2)

* 1...♗b5=.
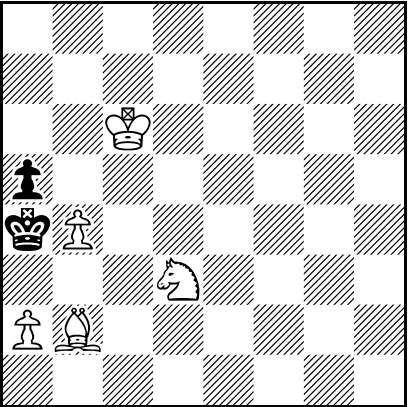
Solution: 1.♟×b4 2.♚a5 3.♚a6 4.♚a7 5.♚b8 6.♚c8 7.♚d8 8.♚e7 9.♚e6 10.♚f5 11.♚e4
12.♚e3 13.♚d2 14.♚c2 15.♚b1 16.♚×a2 17.♚b3 18.♚a4 19.♟b3, ♔b6=.

THEMATIC CONTENT

Rundlauf by the ♚, ending with an ***ideal stalemate***; a ***Black minimal*** and ***miniature***. (It is a pity that the *rundlauf* is not quite capture-free, and that the set stalemate is not *ideal*. But the *rundlauf*'s route-determination and the ♟-*hesitation* are admirable.)

47 Geoff Foster & Ian Shanahan: 1st Prize (Section 1), **The Problemist**, 2011. **C?**
[**The Problemist**, September 2011, {F2917}.]
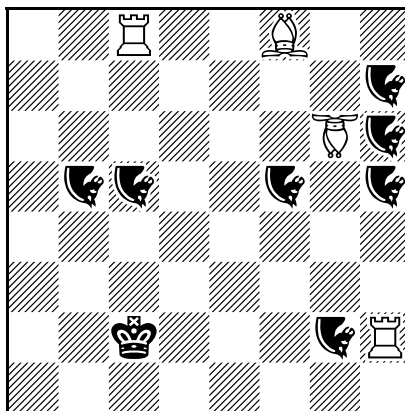
Ser.H=10 (4+8)
Nightriders ♘
Reflecting Bishop ♗

1.♘g8 2.7♘f3 3.h♘d3 4.f♘d1 5.♘b1 6.8♘d2 7.g♘c4 8.♘a4 9.5♘c3 10.c♘a3, ♗×a3=.

THEMATIC CONTENT

Nine *consecutive interference unpins* – an ABSOLUTE RECORD for a series-mover in 10; *hesitation* by three ♘s; *dual-avoidance*: the flight g3 is guarded along the pin-line g6-h7-g8-a2-b1-c2, but a ♘ on b3 would then unpin ♘b1 – so a ♘ must be pinned elsewhere on g6-e8-a4-c2. Not on b5 (11.♘f7!) or d7 (11.♘b3!), nor on c6 or f7 (interfering with the ♖ or ♗), so on a4 or e8. I regret the fact that no ♔ is present. This serieshelpstalemate was developed from the stalemate matrix of my 1st-prize-winning **39**.
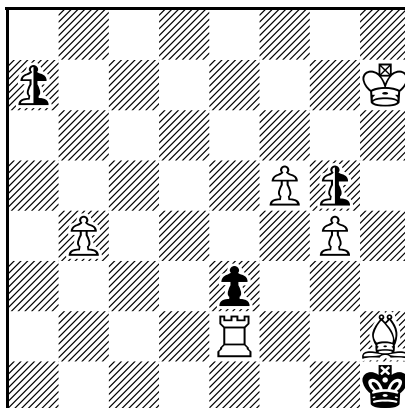
Ser.H≠15* 2 solutions   (6+2+2n)
Neutrals ♟

*   1...♟a8♗≠.

①   1.♟a5 2.♟×b4 3.♟b3 4.♟b2 5.♟b1♗ 6.♗a2 7.♗f7 8.♗h5 9.♗×g4 10.♗h5 11.♟g4
    12.♟g3 13.♟g2 14.♗f3 15.♗a8, ♟g4≠.

②   1.♟a5 2.♟a4 3.♟a3 4.♟a2 5.♟a1♗ 6.♗e5 7.♗f4 8.♟×f4 9.♟f3 10.♟f2 11.♔×h2
    11.♔h3 13.♔h4 14.♟f1♕ 15.♕f4, ♖h2≠.

• A *doubling* of the theme for the **Problem Paradise** Theme Tourney No.1 [i.e. the same last move in set-play and solution in a series-mover] – based on a proposal by Chris Feather. (This problem was composed during December 2006.)
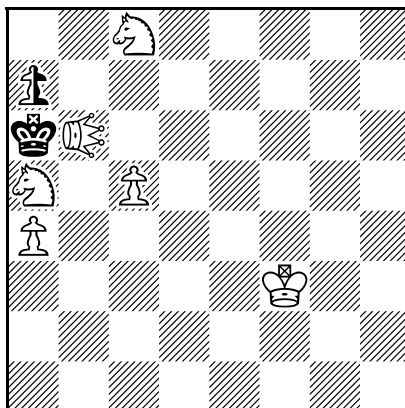
Ser.H≠8*   (6+1+1n)
Neutral ♙
Querquisite ♘b6

| ♘ **Querquisite**: A ♘ moves identically to that piece upon whose file it sits. |

*   1...♙a8♘!(♙a8♖?)≠.

Solution: 1.♙×b6 2.♙×c5 3.♙c4 4.♙c3 5.♙c2 6.♙c1♘! 7.♘d2! 8.♘d5+, ♘a8≠.

• The theme for the **Problem Paradise** Theme Tourney No.1 [i.e. the same last move in set-play and solution in a series-mover] – based on a proposal by Chris Feather. (This problem was composed on New Year's Day 2007.)

50 Ian Shanahan: Commendation, **StrateGems**, 2013. **C?***
[**StrateGems**, July 2013, {C0485}.]
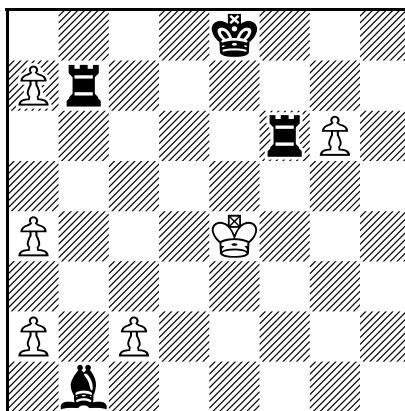
Ser.S=35   (6+4)

1.♔e3‼ (♔e5?) 2.♙c4 3.♙c5 4.♙c6 5.♙c7 6.♙c8♘ 7.♙a8♖ 8.♖a5 9.♖h5 10.♙a5 11.♙a6

12.♙a7 13.♙a8♖ 14.♖a3 15.♖d3 16.♙a4 17.♙a5 18.♙a6 19.♙a7 20.♙a8♕ 21.♕a3! (♕a5?

22.♕f5? etc. → = in 36) 22.♘e7! 23.♘f5 24.♔f4 25.♔g5 26.♘h6! 27.♘f7 28.♔h6 29.♔h7!

30.♙g7 31.♙g8♗ 32.♔g7 33.♖h8 34.♔h7 35.♕f8+, ♚×f8=.

THEMATIC CONTENT

Incarceration, multiple **shields** (of both ♚♔s), ♔-**switchback**, and **dual-avoidance** involving a **capture-free White Allumwandlung plus an additional promotion** [AUW+1] (the thematic moves have been coloured): this problem equals the ECONOMY RECORD (with only 10 units!) for AUW+1 in seriesselfstalemate. Notice, too, that there is a further thematic promotion herein, by Black, during the retro-play (♝b1)! Note that **50D** stemmed from **50**, and not *vice-versa*.

"STEPPING STONES"

50A 4k3 / 1PPr2PK / r6P / 40; Ser.S=12; (**C+**). Totally anticipated by K. Gandev: 1st Prize, **Shakhmatna Misl**, 1982.

50B 4k3 / rPP5 / 5rPK / 8 / 2P5 / 24; Ser.S=19; (**C+**). A perfect AUW, and an improvement on the Gandev prizewinner!

50C 4k3 / P1r3P1 / 4r1PK / 8 / P7 / 8 / P7 / 1b6; Ser.S=27; (**C?***); 1.♙g8♘ 2.♘e7 3.♘c6! (♘c8?) 4.♘d8 5.♙a8♖ ... 7.♖h5 ... 11.♙a8♖ ... 13.♖d3 ... 18.♙a8♕ 19.♕a3! (♕f3?) 20.♘f7 21.♔h7! ... 23.♙g8♗ 24.♔g7 25.♖h8 26.♔h7 27.♕f8+, ♚×f8=. AUW+1.

50D Ian Shanahan: **StrateGems**, July 2013, {C0484 – Reflected left-to-right}. **C+**
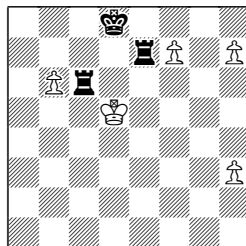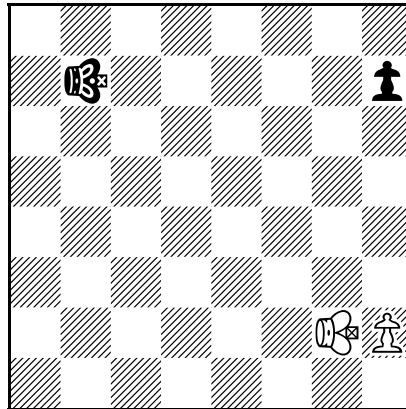

Ser.S=24   (5+3)

1.♙f8♘ 2.♙h8♖ ... 4.♖a4 ... 9.♙h8♕ 10.♕h3 11.♘d7! 12.♘c5

... 14.♔b5 15.♘a6! 16.♘c7 ... 18.♔a7! ... 20.♙b8♗ 21.♔b7

22.♖a8 23.♔a7 24.♕c8+, ♚×c8=. AUW – ECONOMY RECORD.

* COMPUTER TESTING

This seriesselfstalemate was partially tested by Popeye 4.61. Using Popeye's "Ser.a=>b" command, I have confirmed that the intended finale at least admits no cooks or duals.

(a) Ser.-H≠7 (2+2)
        Fuddled Kings ♔♚

(b) Ser.≠8
        Fuddled Kings ♔♚

> ♔♚ *Fuddled Kings* can never make two consecutive moves. After moving once, they remain inactive until after the next move.

(a) White moved last, therefore the ♔ is now inert. So, 1.♚c6 2.♟h6! 3.♚d5 4.♟h5 5.♚e4 6.♟h4 7.♚f3, ♙h3≠;

(b) Black moved last, therefore the ♚ is now inert. So, 1.♔f3 2.♙h3! 3.♔e4 4.♙h4 5.♔d5 6.♙h5 7.♔c6 8.♙h6≠.

• Here we observe a kind of *duplex* series-mover, with a slight tinge of retroanalytics about it.

52 Ian Shanahan (after G. Foster): 2nd Commendation (Section B), **The Problemist**, 2013. **C?***
[**The Problemist**, September 2013, {F3072}.]
~ "The U.S. Congress" ~

Ser.S=25 (11+6)

1.♙b6 2.♘b5 3.♕c7 4.♙b8♘ 5.♕b7 6.♙c7 7.♘c6 8.♖b8 9.♙a8♕ 10.♙a7 11.♕a6 12.♖b7

13.♔b8 14.♙c8♗ 15.♖c7 16.8♕b7 17.♙a8♖ 18.♔a7 19.♕b8 20.a♕b7 21.♔a6 22.♖a7

23.7♕a8 24.♙b7 25.♗b4+, ♝×b4=.

THEMATIC CONTENT

Incarceration incorporating a **capture-free White Allumwandlung** [AUW] (the thematic moves have been coloured) in a **follow-my-leader chain** ×24 showing a **cyclic platzwechsel** ×9 (i.e., b5→b7→c6→c8→a6→a7→b8→a8→c7→b5) as well as **switchbacks** ×2 (on a7 and b7).

CONSTRUCTIONAL NOTES, AND THE COMPOSITION'S GENESIS

♛c5 prevents potential cooks involving ♙b8♘→a6 etc. All stalemate scenarios besides that of the solution are precluded: ♔→a6 is needed to guard b5 and b6 in the ♛'s field; likewise ♘→c6 to guard b4 (with a ♖c7 automatically guarding c6); hence a5 must be guarded by Black, with b6 empty. Besides the ♘c7, only a promoted ♗ on *White* squares could exit the 3×3 incarceration 'cage' (via a6→b5→a4 etc.), yet such a ♗ can never check the ♛ to force the stalemating of White!

Geoffrey Foster – *the* master of such follow-my-leader [FML] series-movers, akin to **sliding-block puzzles** – was the impetus behind this problem's genesis: towards the beginning of our friendship, Geoff sent me the sketch-material and compositional methodology behind his own FML precursors, which proved inspirational to me in composing my own Ser.H=18 twin, "Parliament House", **28** (which was eventually published within the 1992–1994 FIDE Album!); his constructional techniques, derived from Game Theory, later formed the basis for a series of fascinating articles on the subject in **The Problemist Supplement**. For "Parliament House", I had originated a 3×3 incarceration 'cage' with a unique stalemate configuration. Geoff, who was motivated by this discovery to write his own WOMBAT software, then set about finding 'game trees' that incorporated ♟-promotions within the same 3×3 stalemate matrix – such 'trees' being far too large to generate manually, without the assistance of a computer. In early 2013, I happened to revisit my sketches and notes for "Parliament House", including some letters from Geoff, and found therein a hitherto unpublished AUW FML by me which, sadly, had an illegal position. I now saw – after 18 years or so! – a way to overcome the illegality within this position, which then became the basis for an earlier, shorter version of "The U.S. Congress". I showed this to Geoff, who then informed me of a near-total anticipation by him which I had entirely overlooked, **GF2** – Geoff Foster: =4th HM, **The Problemist**, 1996 (version; reflected right-to-left to aid comparison) – K1Bs4 / PPPP4 / PPR4r / 3s4 / k7 / 24; Ser.!=18; 1.♙b8♘ 2.♗b7 3.♙c8♗ 4.♖c7 5.♘c6 6.♔b8 7.♙a8♕ 8.♙a7 9.♙a6 10.♔b7 11.♙a8♖ 12.♔a7 13.♕b8 14.a♗b7 15.♔a6 16.♖a7 17.♗a8 18.♙b7Auto=. Fortunately, even in my foundational 'stepping stone', I had already unearthed a longer sequence than that of **GF2** and, within the ultimate setting of "The U.S. Congress" (surely this motto requires no explanation, given the parlous state of U.S. federal politics?!), injected some additional originality: Although the capture-free AUW and the switchbacks within the two problems are identical, **52** expands the FML series by six moves (e.g., through using a ♕ instead of Geoff's ♗) and injects a 9-fold *cyclic platzwechsel* – a thematic element which is entirely absent from **GF2**. Now I feel that Geoff's independently-composed anticipator **GF2** is only *partially* damaging to "The U.S. Congress" in regard to originality.

* COMPUTER TESTING

"The U.S. Congress" was partially tested with Popeye 4.61. Using Popeye's "Ser.a=>b" command, I have confirmed that this seriesselfstalemate's intended finale admits no cooks or duals, and that its 73 alternative incarceration configurations (within the 3×3 square 'cage' whose vertices are a6, a8, c8 and c6) all fail to achieve a stalemate in time.

53 Brian Tomson: 6th Commendation, **British Chess Magazine**, 1983.
[**British Chess Magazine**, September 1983, {No.11911**v**}.] –
version by Ian Shanahan: **The Problemist Supplement**, September 2014, p.380, H. **C?**

Ser.S=18   (5+6)

1.♘e3 2.♗g8 3.♕b3 4.♔b2 5.♔c3 6.♘f5 7.♕e6 8.♔d4 9.♔e5 10.♔f6 11.♕f7 12.♘h4 13.♘g6
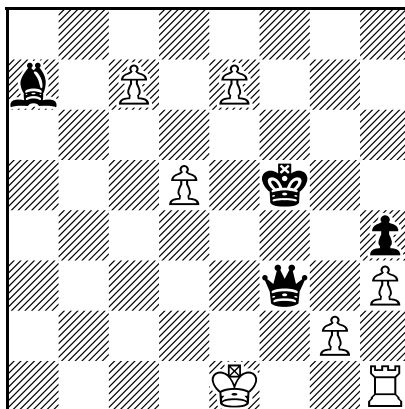14.♔g7 15.♔h8 16.♘f8 17.♘h7 18.♕h5+, ♜×h5=.

THEMATIC CONTENT

Complex *multiple shields* and *double-shields* of ♔; *shields* of ♚. What magnificent thematic intensity!

CONSTRUCTIONAL NOTE

My sole contribution here was simply to change the stipulation to Ser.S=18 (instead of Ser.S≠17), thereby adding another thematic move! (In the Ser.S≠17, we have instead 16.♘e5! 17.♕h5+, ♜×h5≠, with sweet *dual-avoidance*.)

54 Ian Shanahan: **The Problemist**, November 2015, {F3256}. **C+**

~ In Memory of J. Brian Tomson ~

Ser.S≠9 √ (7+4)

Try: 1.♙e8♖ 2.♖e2? 3.♖f2 4.0-0 5.♔h2 6.♖e2 7.♖e6 8.♙c8♕ 9.♕c1 10.♙g4+, ♟×g4 e.p.≠. Unique move-order, but one move too long!

Solution: 1.♙e8♖ 2.♖e6! 3.♙c8♕ 4.♕c5! (♕c2+?) 5.♕f2 6.0-0 7.♔h2 8.♕d2! (♕e3?) 9.♙g4+, ♟×g4 e.p.≠.

THEMATIC CONTENT

Valladao task with an additional **promotion** (the thematic moves are coloured), in **Meredith**, where *only* the thematic units move; ♛-*shield*; ♔-*double-shield*; *dual-avoidance* (the ♕'s route is nicely determined); **funktionwechsel** of the two promotees between try- and solution phases in creating the **double-shield** on f2; **capture-free** sequence.

CONSTRUCTIONAL NOTE

Cookstoppers – i.e., units whose sole function is to circumvent cooks – are entirely absent! 0-0 accelerates the ♕'s and ♖'s access to their destination-squares.
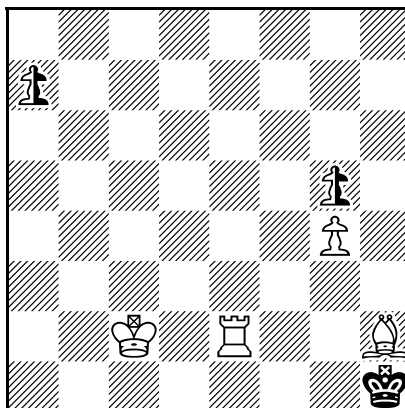
Ser.H≠15*   (4+1+2n)

Set: 1...♟a8♗≠.

1.♟a5 ... 5.♟a1♗ 6.♗e5 7.♗f4 8.♟×f4 ... 10.♟f2 11.♔×h2 ... 13.♔h4 14.♟f1♕ 15.♕f4, ♖h2≠.

● The theme for the **Problem Paradise** Theme Tourney No.1 [i.e. the same last move in set-play and solution in a series-mover] – based on a proposal by Chris Feather. (This problem was composed during December 2006.)
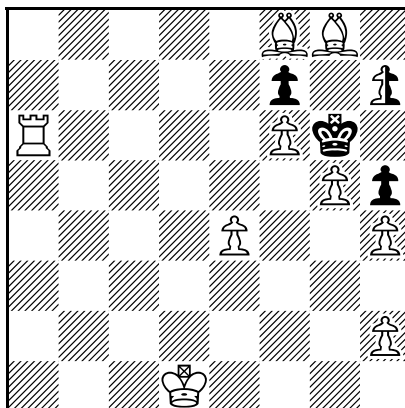
Ser.H≠9* (9+3+1n)

Set: 1... ♟h8♘≠.

1. ♟h6 2. ♟×g5 3. ♟g4 4. ♟g3 5. ♟×h2 6. ♟h1♘ 7. ♘g3 8. ♘×e4 9. ♘×f6, ♗h7≠.

• The theme for the **Problem Paradise** Theme Tourney No.1 [i.e. the same last move in set-play and solution in a series-mover] – based on a proposal by Chris Feather. (This problem was composed on Christmas Day 2006.)

57 Ian Shanahan: **StrateGems**, July 2018, {G0668}. **C+**

~ To **bob** meadley ~
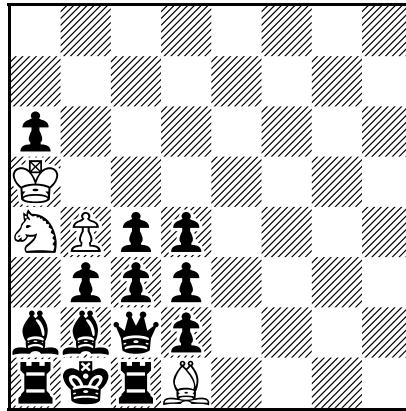
(a) Ser.H=21   (4+13)

(b) ♛c2→a3

(a) 1.♗a3 2.♛b2 3.♜c2 4.♚c1 5.♗b1 6.♜a2 7.♛a1 8.♗b2 9.♜a3 10.♗a2 11.♚b1 12.♗c1
   13.♛b2 14.♚a1 15.♗b1 16.♚a2 17.♛a1 18.♟b2 19.♚b3 20.♜a2 21.♚a3, ♘c5=.

(b) 1.♜c2 2.♚c1 3.♗b1 4.♜a2 5.♗a1 6.c♜b2 7.♗c2 8.♜b1 9.♗b2 10.b♜a1 11.♚b1
   12.♗c1 13.♜b2 14.♚a2 15.♗b1 16.♜c2 17.♛b2 18.♚a3 19.♜a2 20.♛a1 21.♟b2, ♘c5=.

THEMATIC CONTENT, CONSTRUCTIONAL NOTES AND THE COMPOSITION'S GENESIS

Incarceration with various **switchbacks** and **platzwechsels**, both throughout the solutions as well as between their beginnings and endings; **follow-my-leader chain** ×21 ×2! Perhaps just as equally important is the ♜s' **funktionwechsel**: although the two stalemate positions are topologically identical, they are not, in fact, the same in detail – for the ♜s have exchanged places! Moreover, one must not play ♟b2 too soon.

Besides merely perfecting this problem's "b"-shape, the static ♗♟s *all* stop various 'short-circuit' cooks in one phase or the other whereby units exit the 3×3 incarceration 'cage' only to re-enter it later.

Geoffrey Foster – *the* master of such follow-my-leader [FML] series-movers, akin to **sliding-block puzzles** – was the impetus behind this problem's genesis: towards the beginning of our friendship, Geoff sent me the sketch-material and compositional methodology behind his own FML precursors, which proved inspirational to me in composing my own Ser.H=18 twin, "Parliament House", **28** (which was eventually published within the 1992–1994 FIDE Album!); his constructional techniques, derived from Game Theory, later formed the basis for a series of fascinating articles on the subject in **The Problemist Supplement**. For "Parliament House", I had originated a 3×3 incarceration 'cage' with a unique stalemate configuration. This problem maximally extends "Parliament House" right to the very end of its 'game tree' – 21 moves deep.

Chess Problems
by Dr Ian Shanahan

Other Fairies

1 Ian Shanahan: **Chessics**, Spring 1984, {No.18 of *Exact Echo Tourney*}. **C+**
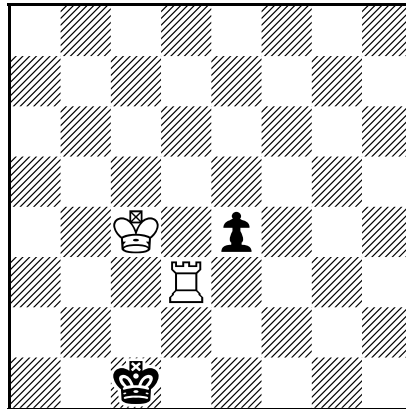
H=3   2.1.1.1.1.1   (2+2)
Circé

① 1.♟e3 ♖d2 2.♛×d2(♖a1) ♖f1 3.♛e2 ♔c3=.

② 1.♛c2 ♔b4 {tempo!} 2.♟×d3(♖h1) ♖e1 3.♛d2 ♔b3=.

• This **Wenigsteiner** – with a **tempo move** as well as an **exact echo** by **(0,1)-translation** of an **ideal Circean stalemate** – gained 9th–11th Place in the Wenigsteiner of the Year competition for 1984.

H≠6   2.1.1.1...   (1+4)
Circé Rex Inclusive

① 1.♚f1 ♔d3 2.♟×d3(♔e1)++ ♔f2 3.♟×f2(♔e1)+++ ♔e2
   4.♟d1♝ ♔×d3(♟d7) 5.♝h5 ♔e3 6.♝e8 ♔×f2(♟f7)≠.

② 1.♚d1 ♔f3 2.♟×f3(♔e1)++ ♔f2 3.♟×f2(♔e1)+++ ♔e2
   4.♟f1♝ ♔×f3(♟f7) 5.♝b5 ♔e3 6.♝e8 ♔×d2(♟d7)≠.

• ***White Rex Solus*** in ***miniature***; ***♝-incarceration***; ***cyclic permutation*** of ♟s' roles; ***ideal Circean-RI mates***.

3 Ian Shanahan: **Chessics**, Spring 1986, {No.187}. **C?**
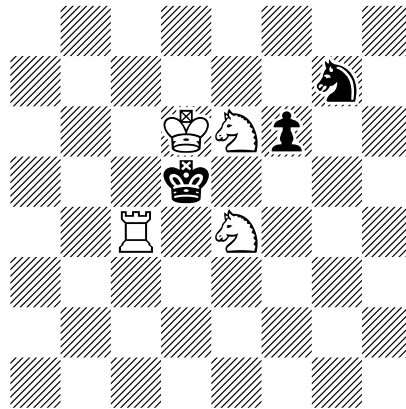
H≠5   (4+3)
Circé Rex Inclusive
Black Must Capture
Anchor Ring

1.♚×c4(♖h1) 4♘c5 2.♚×c5(♘g1) ♘e8++! 3.♚×d6(♔e1)! 0-0! (♔f1?)
4.♚×e6(♘b1) ♖e1+ 5.♚f7 ♘h8≠.

• *Ideal Circean-RI Anchor-Ring mate*, in **miniature**. On an Anchor Ring, the diagram perspective defines the game-array squares for any Circean rebirths.

H≠6   √   (1+4)
Circé Rex Inclusive

Try: 1.♞c3? ♔×c3(♞b8) 2.♟d1♗ ♔d2 3.♗h5 ♔e2
4.♞d7 ♔f2 5.♟×f2(♔e1)++ ♔e2 6.♗e8?? ♔×f2(♟f7)≠.
But 6.♗e8 is an *illegal self-check*!

Solution: 1.♞b4! ♔×b4(♞b8) 2.♟d1♗ ♔a4 3.♗×a4(♔e1)++ ♔f2
4.♟×f2(♔e1)++ ♔d2 5.♗e8 ♔e3 6.♞d7 ♔×f2(♟f7)≠.

• **White Rex Solus** in **miniature**; **♗-incarceration**; **ideal Circean-RI mate**.

5 Ian Shanahan: **The Problemist**, July 1986, p.194, {No.1**v**}. **C+**
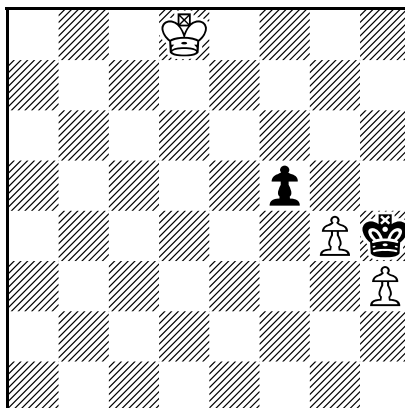
H=3   (3+2)
Strict Circé

1.♟×g4(♙g2) ♔e7 2.♟×h3(♙h2) ♙×h3(♟h7) 3.♟h5 ♔f6=.

• **Ideal Strict-Circean mate** in a **kindergarten problem** (i.e., ♔♚s and ♙♟s only). This **miniature** trifle was merely a didactic problem composed to accompany my article in **The Problemist**'s July 1986 issue, which introduced the Strict Circé variant.

~ In Memory of Comins Mansfield ~
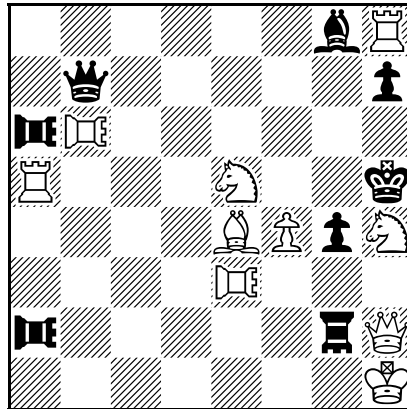
≠2   (10+8)
Rook-Lions ⬜◼
Rook-Hamster ◼

Key: **1.♗×h7!** (>2.♗g6)
    1...♗×h7 2.♘c6≠.
    1...♛×h7 2.♘f7≠.
    1...♜b2+ 2.♘g2≠.
    1...♜g3+ 2.h♘f3≠.
    1...♚h6 2.♘f5≠.

• A ***Mansfield Couplet*** (appropriately!), with ***cross-check*** ×2. (The original published version had an 'ordinary' Hamster at g2, which led to *no solution*. Can you see why?)

7 Ian Shanahan: **Ideal-Mate Review**, January 1987, {No.2049}. **C+**

~ Dedicated to Prof. Eugene Albert ~
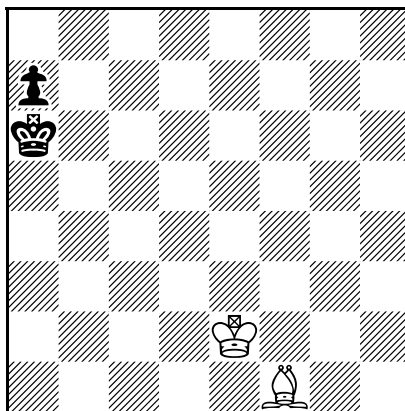
H=4   (2+2)

Circé

1.♛a5 ♔d2 2.♟a6 ♗b5 3.♟×b5(♗f1) ♗×b5(♟b7) 4.♟b6 ♔c3=.

• This **Wenigsteiner** shows **clearances** by both ♔♛s, a ♗-**switchback** ×2, **quasi-symmetry** in the diagram position, and ends with an **ideal Circean stalemate**.

8 Ian Shanahan: 2nd Honourable Mention, **The Games and Puzzles Journal**, 1988. **C?**
[**The Games and Puzzles Journal**, March 1988, {No.61**v**}.]
~ Dedicated to Alexander George ~
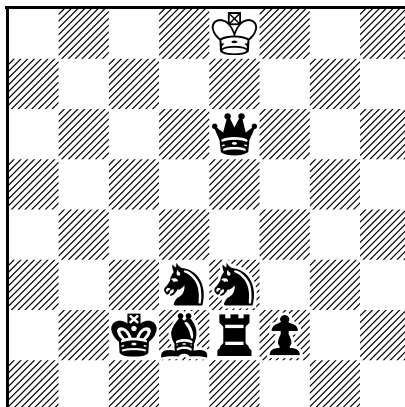
H≠5   (1+7)
Circé Rex Inclusive; BlocChess

1.♛xe8(♔e1)++++ ♔xe2(♜a8) 2.♜d8 ♔xf2(♟f7)

3.♚d1 ♔xe3(♞b8) 4.♞d7 ♔xd3(♞g8) 5.♞e7 ♔xd2(♝f8)≠.

BlocChess: All units of the mated side must be configured in a shape which is a solid block, with no holes or discontinuities.

• *White Rex Solus*; ♛*-incarceration*; *ideal Circean-RI mate*; *figurative shape problem* – the diagram displays a *Black trapezium* at the bottom end of the board, whereas the mate portrays a *Black rectangle* at the top!

9 Ian Shanahan: **The Problemist**, January 1995, p.1, {No.10}. **C?**
~ New Year Greeting Problem ~
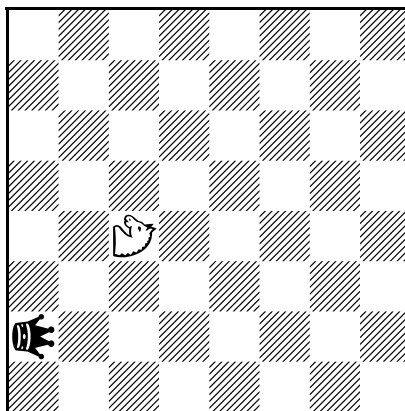
H=2 2.1.2.1   (1+1)
No Captures
Royal Edgehog ♛
Royal Nightrider-Edgehog ♘

① 1.♛b2 ♘e8 2.♛a1/♛h8 ♘b2/♘g7=.

② 1.♛g2 ♘a5 2.♛h1/♛a8 ♘g2/♘b7=.

• The "**Wong Theme**": i.e., echoes (of an **ideal stalemate**) in all four corners of the board, here without any twinning, in **Wenigsteiner** with **Rex Solus** ×2. Nice geometry!
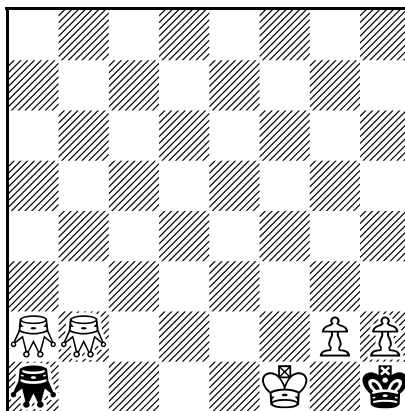
H≠3*   2.1.1.1.1.1   (5+2)
Grasshoppers ♘♞

* 1...♘c2 2.♞c3 ♘c4 3.♞c5 ♘c6≠.

① 1.♞a3 ♘a4 2.♞a5 ♘a6 3.♞a7 ♘a8≠.

② 1.♞c3 ♘d4 2.♞e5 ♘f6 3.♞g7 ♘h8≠.

• "Tumbleweeds" – an obvious metaphor! Nice geometry: all four corners are occupied, in *miniature*. That ♙h2 is employed in only one solution is a slight blemish. This problem was sent to the magazine **Quartz** some time during the mid-1990s, but I do not know whether or not it was ever published therein.

11 Ian Shanahan: **The Problemist**, September 2005, {F2414**v**}. **C?**
Correction: **The Problemist**, March 2007, p.76.
~ To Peter Wong ~
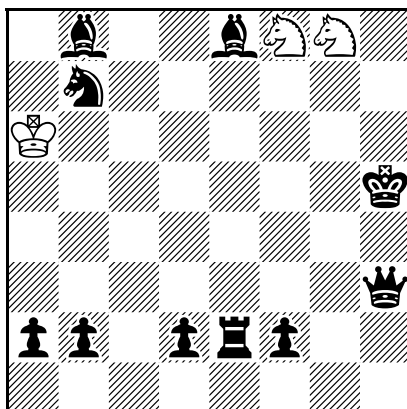
H=12   (3+10)
Circé

1.♟a1♖+ ♔×b7 2.♖a8 ♘f6+ 3.♕h6 ♔×a8 4.♕g7 ♘×e8(♗c8)+
5.♔×f8(♘g1) ♘×e2 6.♟f1♞ ♔×b8 7.♞g3 ♘×g3 8.♟b1♝ ♔c7! {tempo!}
9.b♗f5 ♘×f5 10.♟d1♛ ♔×c8 11.♛d8+ ♔×d8 12.♛h6 ♘×h6=.

• **Black Allumwandlung** [AUW] (the thematic moves have been coloured); *ideal stalemate* (not Circean); ♔-*tempo* (W8). **11** is a greatly expanded version of my hopelessly cooked F2048 (in **The Problemist**, May 2001). <u>Note</u>: the last 10 ply are **C+** by Popeye, courtesy of Geoff Foster – thanks, mate!

CONSTRUCTIONAL NOTES

♖e2 stops W5 and W6 from being reversible; the reborn ♗c8 (after W4) prevents 8.♟d1♛ ♔b7! 9.♟b1♛+ ♔c7 10.♛d8+ ♔×d8 11.b♛f5 ♘×f5 12.♛h6 ♘×h6=. And the ♛ *must* be deployed on h3, otherwise there is 8.♟b1♗ ♔×c8 9.b♗f5+ ♘×f5 10.♟d1♛ ♔c7 etc.: i.e., the ♛ *must* guard c8.

Helpstalemate in Circé with all-Black AUW is surprisingly rare: I have, despite extensive searching prior to this problem's publication, unearthed only one (sound?) example besides my own! It has very different play and motivation when compared with mine:

ZL1 Zoltan Laborczi: **The Problemist**, May 1981, {F589}.
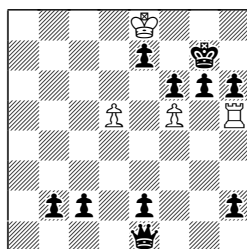
H=6½   (4+10)
Circé

1...♔d8 2.♟×h5(♖h1) ♖×e1 3.♟c1♗ ♖×c1(♗f8) 4.♟×c1♖(♖a1) ♖×c1(♖h8) 5.♟h1♞
♖×h1(♞g8) 6.♟e1♛ ♖×h5(♟h7) 7.♛e6 ♙×e6=.

12 Cedric Lytton, Mark Ridley, & Ian Shanahan: **Mat Plus**, Summer 2008, {No.1008}. **C?**
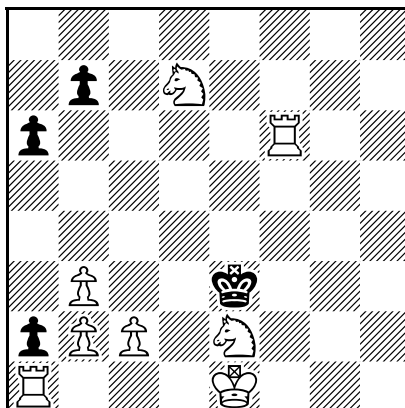
≠3　　√　　　　　　　　　　(8+4)
Single Combat

Try: 1.♖×a2? ♟a5! 2.♖×a5 ♟b5! 3.???

Key: 1.**0-0-0!** *
　　　1...♛e4 2.♔d2 **†** ♛d5 3.♔e3≠.
　　　　　　　(2.d♖d6? ♛e3 3.d♖e6≠? *Illegal*!)
　　　1...♛×e2 2.♖d3 ♛e1 3.♖e3≠.

---

* 1.0-0-0! demonstrates that neither ♔ nor ♖a1 has ever moved; and under Single Combat rules, if any other White man had just moved then it would have played the key-move instead – so whatever man White *did* move previously has just been captured by Black. Clearly, only the ♛ could have made this capture, onto e3, so that Black is compelled by the rules of Single Combat to respond to 1.0-0-0 with either 1...♛e4 or 1...♛×e2 – the ♛'s only available moves.

† {from The FIDE Laws of Chess, §3.8a.ii}

"[Castling] is a move of the king and either rook of the same colour on the same rank, **counting as a single move of the _king_** ...". [emphasis added]

13 Ian Shanahan: **Mat Plus**, Spring-Summer 2009, {No.1307}. **C+**

~ To Geoff Foster ~ | FIDE Album 2007–2009
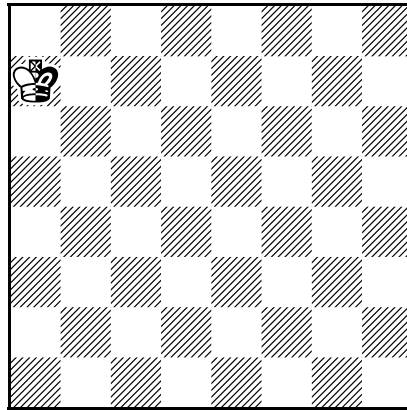
(a) Reci-H=5   (0+0+1n)
    Enemy Sentinels

(b) ♛a7→c7

(c) ♛a7→a3

(d) ♛a7→a2

(a) 1.♛b6(+♙a7) ♛b5(+♟b6) 2.♛b4(+♙b5) ♙a8♗ 3.♛a3(+♙b4) ♗c6
    4.♛a4(+♙a3) ♗d5(+♟c6) 5.♟×d5= & 5.♟×b5+ ♛×b5(+♟a4)=;

(b) 1.♛b6(+♙c7) ♙c8♕ 2.♛b5(+♙b6) ♕c2 3.♛×b6(+♙b5) ♕c8(+♟c2)
    4.♟c1♕ ♛a7(+♟b6) 5.♕×c8= & 5.♕c6 ♕×c6=;

(c) 1.♛a2(+♙a3) ♛b3(+♟a2) 2.♟a1♘+ ♛a4(+♟b3) 3.♛a5(+♙a4) ♛a6(+♟a5)
    4.♘c2 ♛×a5(+♟a6) 5.♛×a4(+♙a5)= & 5.♘b4(+♙c2) ♙×b3=;

(d) 1.♛b2(+♙a2) ♛a3(+♟b2) 2.♟b1♖ ♛a4(+♟a3) 3.♖b4+ ♛a5(+♟a4)
    4.♛a6(+♙a5) ♛a7(+♟a6) 5.♛a8(+♙a7)= & 5.♖b5(+♙b4)
    ♛×a6(+♟a7)=.

• A *mixed-colour Allumwandlung* [AUW] – the thematic moves of which have been coloured – using the absolute minimum of initial force (i.e., a **Neutral Rex Solus**), whose promotions are all motivated by the need to fulfil the reciprocal-helpstalemate stipulation! No moves are repeated anywhere. All stalemates which are **Enemy-Sentinels-specific** – i.e., with 'pinning' (or 'spiking') of the ♛ and/or other units by *potential* 'sentinels' – are coloured. This **Wenigsteiner** gained 8th–10th Place in the Wenigsteiner of the Year competition for 2009.

14 Ian Shanahan: 1st Honourable Mention (Section D), **Mark A. Ridley 50 Jubilee Tourney**, 2009–2011.* **C?**

~ To Mark Ridley ~
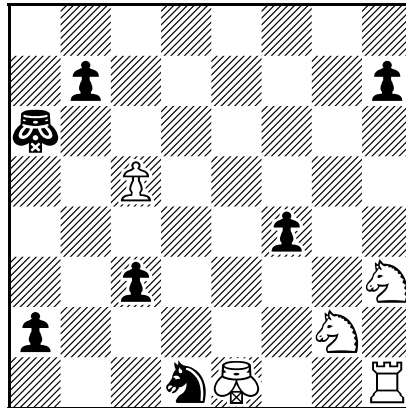
H≠3   (5+7)

Auto-Wizard Kings ♗♚

1.♟a1♖! (♟a1♛?) ♘f2[♕] 2.♖a5[♗] 0-0[♗f1,♕g2]+! (♖f1[♗f1]+?) 3.♟b5 ♙×b5 e.p.≠.

♗♚ **Auto-Wizard Kings** affect the movement of those pieces of the *same colour only* while ever they stand adjacent to them, as follows: ♘♞→[♕♛]; ♗♝→[♖♜]; ♖♜→[♗♝]; ♕♛→[♘♞].

• The **Valladao task** (the thematic moves are coloured), achieved very economically for a H≠3.

HISTORICAL BACKGROUND

According to David B. Pritchard's book *The Encyclopedia of Chess Variants* (Games & Puzzles Publications, Godalming, Surrey, UK, 1994), p.342: "**WIZARD CHESS** Tony Paletta (1980). ... Kings are Wizards which affect the movement of pieces of either colour adjacent to them. A rook next to a wizard moves like a bishop, a bishop like a rook, a queen like a knight and a knight like a ... queen. Pawns are not influenced. A piece next to both wizards behaves normally ...".

I have appropriated the qualifiers **Auto** (i.e., acting *only* on pieces of the *same* colour as Wizards) and **Oppo** (i.e., acting *only* on pieces of the *opposite* colour to Wizards) from research carried out by Chris Tylor thence published in the journal **Chessics**. I envisage that the 'wizard principle' could be applied also to other (non-Royal) units in identical fashion. Further thought, however, does need to be undertaken concerning precisely how Wizards might act – if at all – on other types of Fairy units... Moreover, I imagine that other cognate 'magi' (such as **Warlocks**? **Shamans**? etc.) will be defined who shall accomplish different patterns of temporary Wizard-like transformations – e.g. cyclical, as opposed to merely reciprocal mutations; 'spells' involving ♙♟s, etc.

* The Award was published on the **MatPlus** forum (MatPlus.net) on 31.12.2012.

15 Ian Shanahan: 2nd Honourable Mention (Section D), **Mark A. Ridley 50 Jubilee Tourney**, 2009–2011.* **C+**

~ To Mark Ridley ~
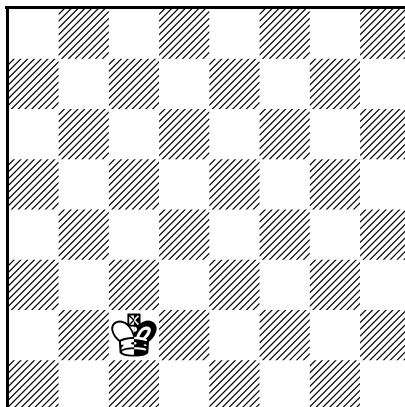
(a) Reci-H=5   (0+0+1n)
           Enemy Sentinels

(b) Reci-H≠5 Enemy Sentinels

(a) 1.♞d2(+♙c2) ♚c3(+♟d2) 2.♟d1♛ ♞b3(+♟c3)+ 3.♚b4(+♙b3) ♞b5(+♟b4)

  4.♛d8 ♚a6(+♟b5) 5.♛c7= & 5.♛a5+ ♚×a5(+♟a6)=.

(b) 1.♚b2(+♙c2) ♗c3 2.♞c2(+♙b2) ♚b3(+♟c2) 3.♚a2(+♙b3) ♗b4

  4.♟c1♛ ♗b3 5.♞a1(+♙a2)≠ & 5.♞a3(+♙a2)+ ♚a4(+♟a3)≠.

• The **Argentine theme** (i.e., twinning by swapping = with ≠ *only* in the stipulation), in **Wenigsteiner**, using an absolute minimum of initial force (i.e., a **Neutral Rex Solus**). **Enemy-Sentinels-specific (stale)mates** – i.e., with 'pinning' (or 'spiking') of the ♚ by potential 'sentinels' – have been coloured.

* The Award was published on the **MatPlus** forum (MatPlus.net) on 31.12.2012.

16 Ian Shanahan: **Springaren**, March 2013, {No.12725}. **C+**

~ To Mark Ridley ~
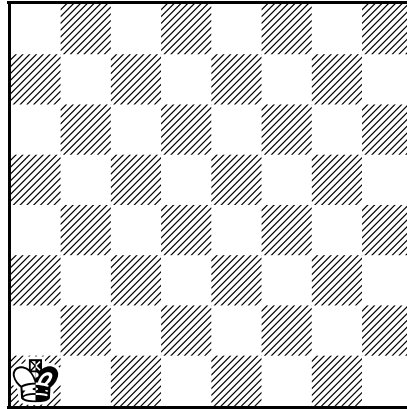
H==5   (0+0+1n)

Enemy Sentinels ≤ 6 ♙♟s

1.♛b1 {tempo!} ♛b2   2.♛b3(+♙b2) ♛a3(+♟b3)+   3.♛a4(+♙a3) ♛b5(+♟a4)

4.♛b6(+♙b5) ♛a6(+♟b6)+   5.♛a5+ ♛×a4(+♟a5)==.

• The double-stalemate in this **Wenigsteiner** is **Enemy-Sentinels-specific** for *both* sides – i.e., with 'pinning' (or 'spiking') of the ♛ by potential 'sentinels' of *both* colours therein; **Neutral Rex Solus** – i.e., an absolute minimum of initial force. (Note also the initial **tempo move** on B1 by the ♛.)

17 Ian Shanahan: **The Problemist**, March 2013, {F3041}. **C+**
~ To Mark Ridley ~
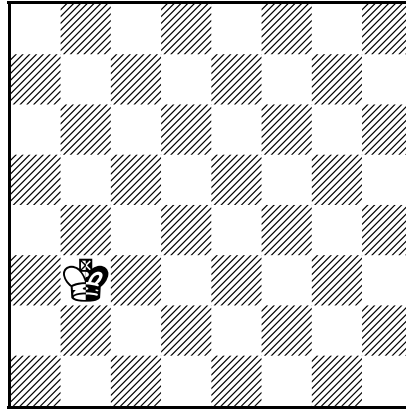
Reci-H=5   2.1.1.1...   (0+0+1n)
Enemy Sentinels 2♗/8♟

① 1.♚c3(+♗b3) ♚b4(+♟c3)   2.♟c2 ♚b5(+♟b4)   3.♟c1♛ ♚a6(+♟b5)
4.♛c5 ♚a5(+♟a6)   5.♛c6(+♗c5)= & 5.♛b6(+♗c5)+ ♗×b6=.

② 1.♚c2(+♗b3) ♚b2(+♟c2)   2.♚×b3(+♗b2) ♚b4(+♟b3)   3.♟c1♛ ♚a5(+♟b4)
4.♛c4 ♚a4(+♟a5)   5.♛c5(+♗c4)= & 5.♛b5(+♗c4)+ ♗×b5=.

• **Exact echo stalemates** (in two-solution form, **(0,1)-translated**) in this **Wenigsteiner**, using an absolute minimum of initial force (i.e., a **Neutral Rex Solus**). **Enemy-Sentinels-specific stalemates** – i.e., with 'pinning' (or 'spiking') of the ♚ by potential 'sentinels' – have been coloured. (Notice the **asymmetry** over the first two moves.)

18 Ian Shanahan: **Springaren**, September 2017, {No.14004}. **C?**
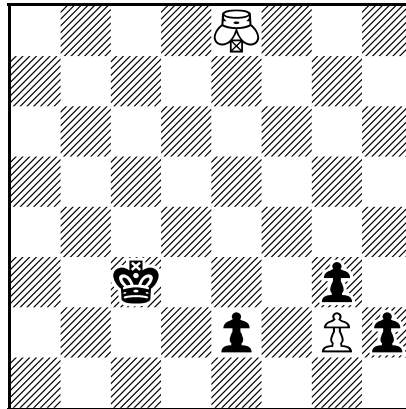
H≠8   (2+4)
H-Cyclic King ♔

1.♙e1♞! ♔d1! 2.♞f3 ♙×f3 3.♙g2 ♙f4 4.♙g1♗ ♙f5

5.♙h1♖ ♙f6 6.♖h4 ♙f7 7.♖c4 ♙f8♕ 8.♗d4 ♕a3≠.

♔ **H-Cyclic Kings** move as if the board were a *horizontal cylinder*. All other units move normally on the standard two-dimensional board.

• A **mixed-colour Allumwandlung** [AUW] – the thematic moves of which have all been coloured – with an **excelsior** ending in an **ideal mate**, achieved with the ultimate economy of force.

HISTORICAL BACKGROUND

According to Anthony Dickins's book *A Guide to Fairy Chess* (Dover Publications, New York, 1971), p.49: "**CYCLIC PIECES** [were] invented by E. W. Bennett, Melbourne; *Fairy Chess Review* 7/18/p.154/Paper 175. These pieces play on an 8×8 plane board but have the same 'move' that they would have on a Vertical Cylinder. They do not have the power of returning to their original starting square ('round the cylinder move'). Some of the pieces on the board my be normal, and some cyclic".

I imagine that other cognates could be defined, such as **V-Cyclic Kings** (moving as if on a *vertical cylinder*), **T-Cyclic Kings** (able to play as if on a *torus, double cylinder*, or *anchor ring*) and onwards to exotic analogues involving Möbius boards, Klein bottles, and Real Projective Planes.

19 Ian Shanahan: **StrateGems**, October 2017, {FB1666}. **C+**

~ To Mark Ridley ~
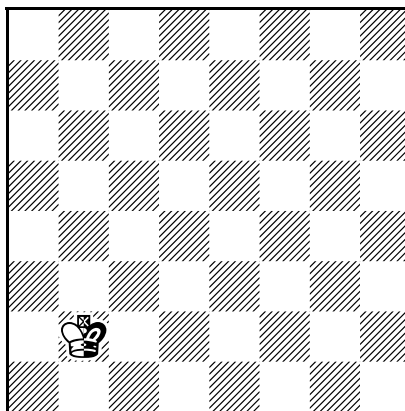
Reci-H≠5   2.1.1.1...   (0+0+1n)
Enemy Sentinels

① 1.♚c2(+♙b2) ♚c3(+♟c2)+ 2.♚c4(+♙c3) ♚b5(+♟c4) 3.♟c1♛ ♚a5(+♟b5)

   4.♚a4(+♙a5)+ ♚a3(+♟a4)+ 5.♛×b2≠ & 5.♚b3(+♙a3)+ ♚b4(+♟b3)≠.

② 1.♚b3(+♙b2) ♚c3(+♟b3)+ 2.♚c2(+♙c3)+ ♚×b3(+♟c2) 3.♚a2(+♙b3) ♙b4

   4.♟c1♛ ♙b3 5.♚a1(+♙a2)≠ & 5.♚a3(+♙a2)+ ♚a4(+♟a3)≠.

• *Quite disparate checkmates* (in two-solution form) in this ***Wenigsteiner***, using an absolute minimum of initial force (i.e., a **Neutral Rex Solus**). ***Enemy-Sentinels-specific checkmates*** – i.e., with 'pinning' (or 'spiking') of the ♚ by *potential* 'sentinels' – have been coloured.

20 Ian Shanahan: **The Problemist**, March 2018, {F3437}. **C+**

~ To Geoff Foster ~
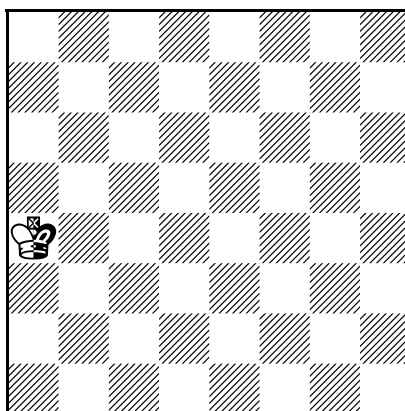
(a) Reci-H≠5   (0+0+1n)
Enemy Sentinels

(b) ♛a4→d5

(a) 1.♛b4(+♙a4) ♛b5(+♟b4)+ 2.♛c5(+♙b5) ♛c6(+♙c5)+

3.♛c7(+♙c6) ♛b7(+♙c7)+ 4.♛b6(+♙b7)+ ♛a6(+♟b6)+

5.♛a5(+♙a6)≠ & 5.♛a7(+♙b6) ♙b8♕≠;

(b) 1.♛c5(+♙d5) ♛b6(+♟c5) 2.♛a5(+♙b6) ♛b5(+♟a5)

3.♛b4(+♙b5)+ ♛b3(+♟b4) 4.♛b2(+♙b3) ♛a2(+♟b2)

5.♟b1♕ ≠ & 5.♛a3(+♙a2)+ ♛a4(+♟a3)≠.

• **Extremely disparate checkmates** (in twinned form) in this **Wenigsteiner**, using an absolute minimum of initial force (i.e., a **Neutral Rex Solus**). No moves are repeated anywhere. **Enemy-Sentinels-specific checkmates** – i.e., with 'pinning' (or 'spiking') of the ♛ by *potential* 'sentinels' – have been coloured.

Chess Problems
by Dr Ian Shanahan

Retroanalytical Problems

1 Ian Shanahan & Arthur Willmott: **The Problemist Supplement**, January 2006, {PS1754F}. **C?**
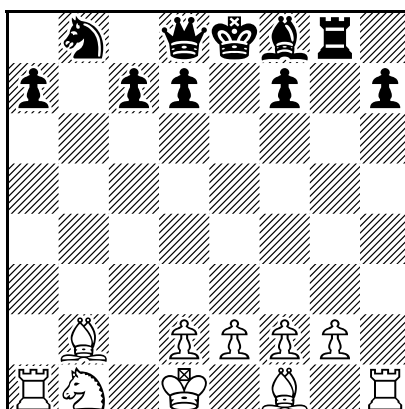
Proof Game in 11 moves   (10+10)

1.♗a4 ♟g5 2.♗a5 ♟g4 3.♗a6 ♟g3

4.♗xb7 ♟xh2 5.♗xa8♘ ♟xg1♛

6.♘b6 ♛h2 7.♘xc8 ♛e5 8.♘xe7 ♛xb2

9.♘xg8 ♛xc2 10.♗b2 ♛xd1+

11.♔xd1 ♖xg8.

THEMATIC CONTENT

Frolkin ×2 [i.e., capture of a promotee]; '**anti-Phoenix**' [i.e., capture of a man on its game-array square by its opposite counterpart]; almost a **White home-base position** [i.e., *all but one* White unit sits upon its game-array square]; almost a **Black home-base position** [i.e., *all but one* Black unit starts upon its game-array square].

CONSTRUCTIONAL NOTES

An extension to 13 moves – i.e., 10.♗a3 ♛xd1+ 11.♔xd1 ♖xg8 12.♗xf8 ♖xf8 13.♔e1 ♖h8. – which was hitherto unpublished but was sent to the appropriate FIDE Album controller, proved to be unsound, with variable move-order as well as alternative move-sequences. (Such cooks may be found online, in the PDB database, where that flawed 13-move version was published.) Extensions beyond 11 moves all, sadly, turned out to be cooked...)
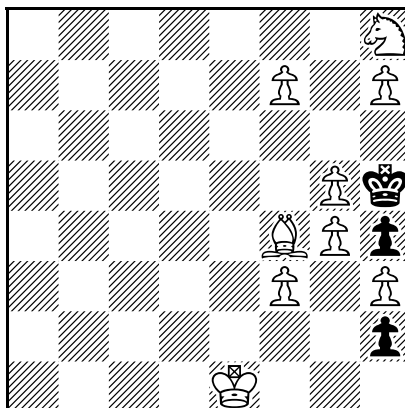
(a) Checkmate? (9+3)

(b) ♛h2

(a) **No!** The last move – by White, obviously, since Black is in check – must have been either ♙g3-g4+ or ♙g2-g4+. If it were ♙g3-g4+, then Black's last move did not involve either ♟, but might possibly have been made by the ♚. So was it ♚g4-h5? No: ♚g4 would be in an impossible ('irreal') double-check from both ♙f3 and ♙h3. Perhaps it was ♚h6-h5 (preceded necessarily by ♙g4-g5+)? No: before ♙g4-g5+, ♚h6 would already have been in check from ♗f4 with White to play – illegal! How about ♚g6-h5 (prior to which White definitely played ♙g7×g8♘+)? Again no: such a ♙-configuration and -play requires a minimum of 15 captures, while Black still has 3 units present – unattainable! All possible previous ♚-moves are now exhausted, hence the ♚ – and therefore Black – had no last move at all: Black is in 'retrostalemate'! Thus White's last move could only have been ♙g2-g4+ (following ♟g3×h2); consequently Black can – indeed, *must* – reply with ♟×g4 e.p.

(b) **Yes!** If the last move was ♙g2-g4+, then Black is in retrostalemate: ♚h5 and ♟h4 cannot have just moved (for the same reasons as given above); nor could the ♛, since she must have arrived at h2 from one of only three squares – g1, g3 or h1 – from all of which White was in check illegally with Black to play. So White's last move was certainly ♙g3-g4≠ (before which Black played, say, ♛a2-h2) and Black now cannot capture e.p. to relieve the checkmate.

• A paradox: Black is checkmated with a ♛h2, but not with a ♟h2!

CONSTRUCTIONAL NOTES

• ♙f7, ♙h7 and ♘h8 can be replaced by ♙a2 and ♗b1 – saving a ♙, but losing good retroanalytic content.
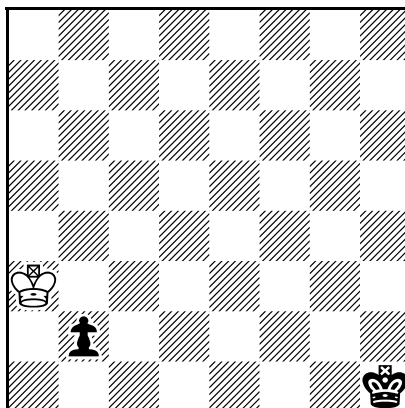
Protean Men: add ♗♗♙ for an Illegal Cluster   (1+2)

Protean Men: Upon capturing, a unit (including ♔♚s) takes on the powers of the unit captured, but without changing colour; in the case where a ♙♟ is captured, its direction of movement is retained. ♔♚s maintain their royalty, transforming into royal (R) men with other powers.

The solution is:
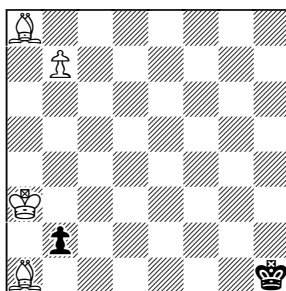
• Notice firstly that ♟b2 and ♙b7 stem from (♙b2) and (♟b7) respectively; they have never moved, but ♟b2 would move upwards and ♙b7 downwards. So ♔ is in check, and Black has just played ♚×♙b2♟+. The position's illegality, however, arises instead from the two ♗s, which are both promotees ultimately deriving from (♙a2) and (♟a7). But these original a-file ♙♟s could never have crossed over one another as Protean Men! Removing any of the four non-royal units renders the position legal, but an interesting scenario ensues when ♙b7 disappears: it seems initially that the position must still be illegal since ♔ and ♚ are *both* apparently in check – yet this is not so, for ♟b2 must then stem *not* from (♙b2) but from (♟b7), and thus moves *down* the board! ***Rex Solus*** ×2, in ***Wenigsteiner***.

4 Dennis K. Hale & Ian Shanahan: **StrateGems**, July 2012, {R0193}. **C?**
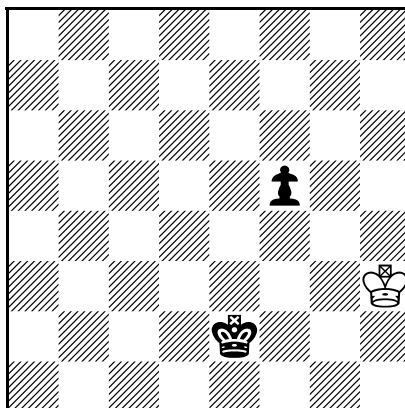
(a) Add ♛♞♟♟ for an Illegal Cluster   (1+2)

(b) ♟f5→f3

&(c) ♚e2→f7 in (b)

The solutions are:
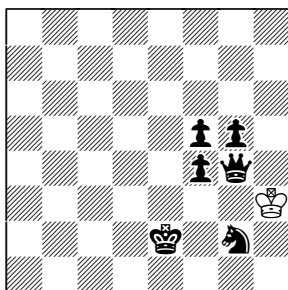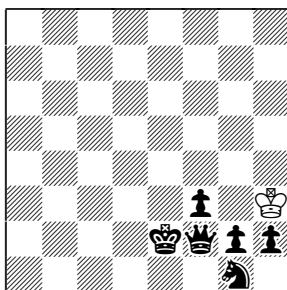
(a) **(b)** **(c)**
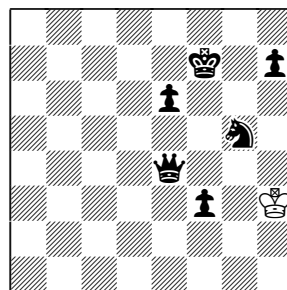
• Dennis swears that this, a brief dabbling into (straightforward) Illegal Clusters, will be his last problem! Dennis composed the lovely part (a), while I added the other two parts – on the basis of my cognate Illegal Clusters. **White Rex Solus**, in **Wenigsteiner**.

Many thanks to Geoff Foster for searching for anticipations in the WinChloe database.

5 Ian Shanahan: 3rd Commendation, **The Problemist**, 2011–2012. **C?**
[**The Problemist**, September 2012, {R451}.]
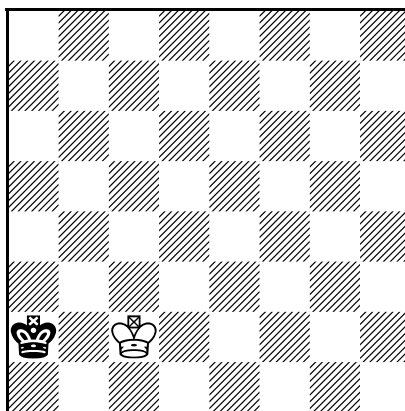
(a) Add ♖♘♟ for an Illegal Cluster   (1+1)

(b) ♔a2→b5

(c) ♔a2→e4

(d) ♔a2→e1

The solutions are:
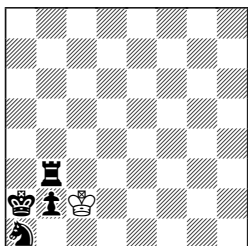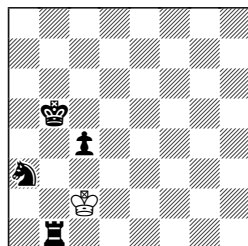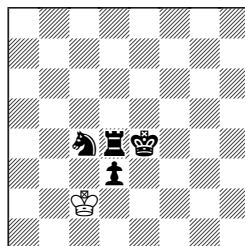
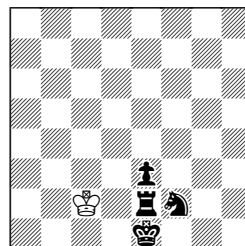**(a)**   **(b)**   **(c)**   **(d)**

• Each added unit checks the ♔ – the ♞ once as a promotee (in (a), with ♟ removed to legalize the position) and once as a non-promotee (in (b)). A fifth phase could be appended: (e) ♔c2→d5 in (b); solution +♖c5, +♞c6, +♟c4. However, such an extension unbalances the problem, the twinning is inharmonious, and in any event it is **totally anticipated** (by Narayan Shankar Ram, **feenschach**, 1984: ♔f5, ♚d5; add ♖♘♙ for an Illegal Cluster; solution +♖c5, +♘c4, +♙c6). **Rex Solus** ×2, in **Wenigsteiner**.

Many thanks to Geoff Foster for searching for anticipations in the WinChloe database.
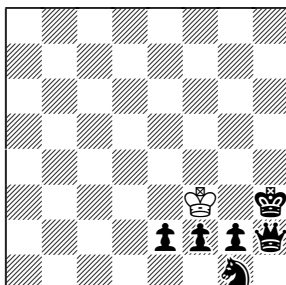
6 Ian Shanahan: 1st Commendation, **harmonie-activ**, 2013. **C?**
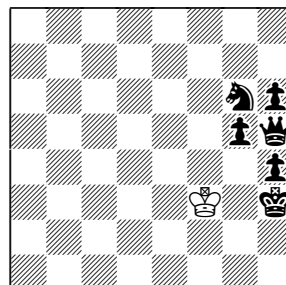[**harmonie-activ**, September 2013, {No.1918}.]
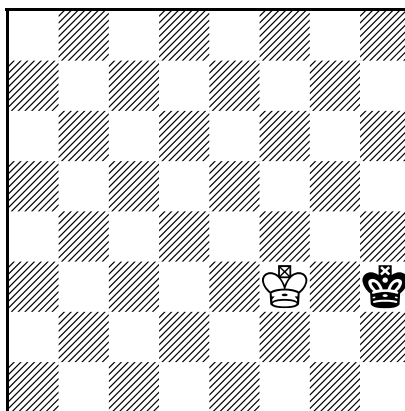
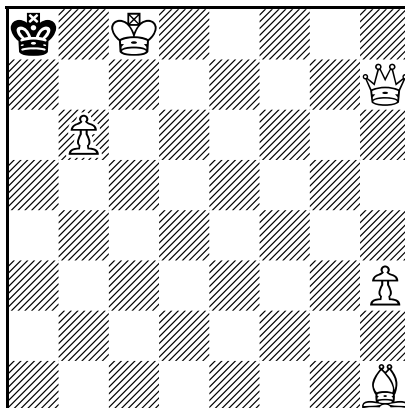Add ♛♞♟♟♟ for an Illegal Cluster   (1+1)
2 solutions

The solutions are:

①

②

• Both solutions exhibit *asymmetry*: various reflections of the two piece-arrangements simply fail to solve the problem. *Rex Solus* ×2, in *Wenigsteiner*.

Many thanks to Geoff Foster for searching for anticipations in the WinChloe database.

(a) Checkmate?   (5+1)

(b) ♖h7

(c) ♙h3→e5

(d) ♙h3→d6

(a) **No!** Black is checkmated by the ♗h1, but the piece could not have just played to h1. The only way White could have given the checkmate was by playing ♙g2×h3; however, with a ♙ on g2, the ♗ could never have reached h1. This means that White has no possible last move in the diagram and the position is *illegal*.

(b) **Yes!** White's last move must have been ♖b7×h7 (capturing a Black piece, but *not* a ♟). This Black piece had just played to h7, so Black was not at risk of having no possible last move (the ♚ being in retrostalemate). Therefore, the position is *legal*.

(c) **No!** White's only potential last move was ♙e4-e5+, but then Black had no legal move prior to that. Black could not have just played ♚a7-a8, because on a7 the ♚ would have been in an impossible – *irreal* – check from both the ♙b6 and ♕h7. So the position is *illegal*.

(d) **Yes!** White did not necessarily just play ♙d5-d6+ (with Black consequently in retrostalemate, as above); but White could have mated with an en-passant capture onto d6! The following retraction-sequence demonstrates how the position could have arisen, thereby 'legalizing' the checkmate-position: 1.♙e5×d5 e.p.≠! ♟d7-d5 2.♙e4-e5+ ♚a7(×)a8 3.♙(×)b6+ etc. Notice how once the uncaptured ♟ has retracted to d7, it shuts off the ♕, thereby allowing the ♚ to retract to a7, where the piece is in check from the ♙ only. Thus the position is *legal*.

• **Black Rex Solus**, in **miniature**.

8 Ian Shanahan: **Springaren**, December 2017, {No.14079**v**}. **C?**
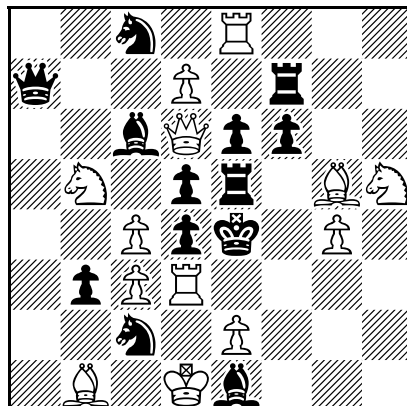
Add ♔♕♘♙♙♙ for an Illegal Cluster

The solution is:

• The only Illegal Cluster with *Rex Solus*?

Many thanks to Geoff Foster for searching for anticipations in the WinChloe database.

~ To Eugene Rosner ~

(13+13)

(a) ≠2 √

(b) How many Excelsiors must necessarily have occurred? What were their starting and promotion squares?

(a)	*Try*: 1.♗×d4? (>2.♖e3)	*Key*: **1.♕×e6!** (>2.♕f5)
	1...♕×d4 2.♖×d4≠.	1...♗×d7 2.♕×d5≠.
	1...♗d2 2.♘g3≠.	1...♟×c4 2.♕×c6≠.
	1...♗f2 2.♘c3≠.	1...♖e7 2.♘×f6≠.
	1...♖×g5 2.♕f4≠.	1...♞d6, ♞e7 2.♘(×)d6≠.
	1...♟×g5 2.♕×e5≠.	1...f♟~ 2.♕×e5≠.
	1...♗×b5!	1...♖×e6 2.♖×e6≠.
		1...♕×d7 2.♖×d4≠.
		1...♞e3+ 2.♖×e3≠.

(b) **9a** *is* **legal** ... just! Here is a list of some attributes of a (shortest) proof-game to the given position: ♟d4 took [♗d2] on d6 from c7 (for example); ♙c4 is [♙b2]; ♙d7 is [♙f2]; and ♙g4 is [♙g2] – leaving just [♙a2] and [♙h2] to be captured; White has eliminated [♟a7], [♟g7] and [♟h7] – *all* of which *must* have promoted before being taken somewhere on the c-, d- and e-files by ♙c4 and ♙d7 respectively; [♟a7] promoted on a1, without making any captures – after [♙a2] was removed by some other Black piece; [♟g7] took just [♙h2] on h6 (for instance), promoting on h1, after which [♟h7] proceeded to promotion on h1 without capturing at all. So the position is indeed legal – albeit with *three* obtrusive Black pieces, now disappeared!

**So 3 Excelsiors, all Black, have occurred in the retro-play: a7→a1; g7→h1; and h7→h1.**
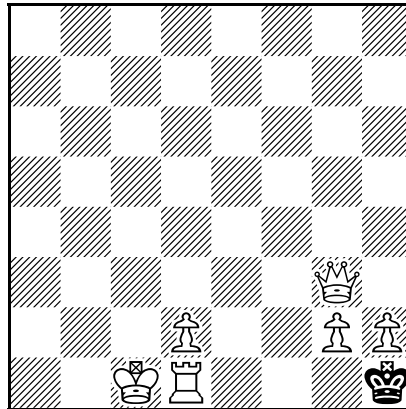
(a) Checkmate? (6+1)

(b) −♙h2

(a) **No!** The last move – by White, obviously, since Black is in check – must have been 0-0-0. (In this position, 0-0-0 is the *only* move whereby the ♖ could occupy d1; it could not have moved there any other way.) But for the ♚ to reach h1 from the second rank, the ♔ must have moved in order to let the ♚ through, since none of the ♙s have ever moved. So White's last move, 0-0-0, is *illegal*, and the position itself likewise is *illegal*, hence not checkmate.

(b) **Yes!** Again, by identical reasoning, the last move is 0-0-0. But now the ♚ could have gone to h1 via h2, without displacing the ♔ (or the ♖). So 0-0-0 is *legal*, and this move checkmates Black.

• A paradox: Black is checkmated with a ♙h2, but not without it!

11 Ian Shanahan: **ORIGINAL** for **StrateGems**, 25 February 2018. **C?**
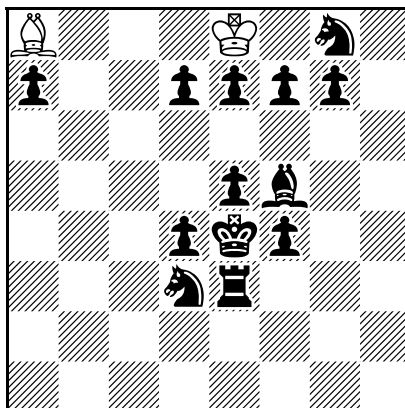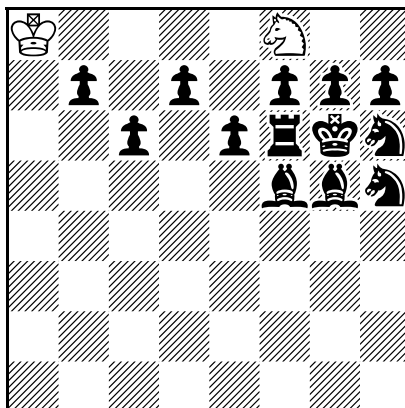

(a) Checkmate?   (2+13)

(b) ♗a7

(a) **No!** The last move – by White, obviously, since Black is in check – must have been ♙b7×a8♗. Only a ♖ or the ♛ could have been captured on a8 by a ♙b7; but neither of these Black pieces could have moved to a8 from a square whereby the ♔ was not already in check with Black to move. So the position is *illegal*.

(b) **Yes!** Again, by identical reasoning, the last move was ♙b7×a8♗ (with a ♖ or the ♛ being captured on a8, as before). But now Black's previous move could have been ♗b8(×)a7+. (Note that this ♗ is a promotee, [♟a7] or [♟b7], because [♗f8] was captured having never moved.) Thus the position is *legal*, and Black is checkmated.

• A paradox: Black is checkmated with a ♟a7, but not with a ♗!

12 Ian Shanahan: **ORIGINAL** for **The Problemist Supplement**, 25 February 2018. **C?**

(a) Checkmate?   (2+13)

(b) ♕f5

(a) **No!** The last move – by White, obviously, since Black is in check – must have been ♙e7×f8♘. Note that ♗f5 is a promotee, [♟a7], because [♗c8] was captured having never moved. Now ♘f8 is either [♙d2] or [♙f2], which reached e7 by capturing a ♖ or the ♛ on that square. Only the sole remaining unit (♛ or ♖) could have been captured on f8 by a ♙e7; but neither of these Black pieces was able to move to f8 from a square whereby the ♔ was not already in check with Black to move. So the position is **illegal**.

(b) **Yes!** Again, by identical reasoning, the last move was ♙e7×f8♘. But now Black's piece captured on f8 could have been a promoted ♞ or ♗ stemming from [♟a7]. Therefore the position is **legal**, and Black is checkmated.

• A paradox: Black is checkmated with a ♗f5, but not with a ♛!